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FOUNDED, JUNE 4, 1805,

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1813.

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# PREFACE.

* Written by R. P. Knight except the last paragraph which is by Sir Thomas Barnard.

It is not for the purpose of opposing the merits of the dead to those of the living; nor even merely to do honour to the memory of one, who has done so much honour, and conferred so much benefit on the country, that this public Exhibition of the Works of Sir Joshua Reynolds has been undertaken. On the contrary, its chief object is to call attention generally to British, in preference to foreign Art, and to oppose the genuine excellence of modern, to the counterfeited semblance of ancient productions, which too frequently usurp its place; and, under the authority of names deservedly venerable, absorb that wealth and patronage, which ought to foster and protect the British School.

Not that we mean to enter into any comparative estimate of the different styles and stages of painting, or into any critical

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examination of the general or particular merits of the pictures thus submitted to public inspection: but nevertheless, let the Artist, while he contemplates the almost absolute perfection in the management of the tool and employment of the material, which distinguishes the best of them, seriously reflect that such perfection was the result of long and continued exertion, never discouraged by failure, relaxed by success, nor diverted by those allurements of society, to which highly polished manners and great intellectual endowments necessarily expose their possessor, in a nation so polished and intelligent as this. Let the Lover and Patron of Art, and the Collector of Pictures, also reflect that it is employment only, which can produce such exertion; and that, if the Artist who attained such excellence had not been supported in his progress to it, by being adequately paid for works of very inferior merit, he never could have reached it. We say *adequately* paid; for he was not one of those aspiring geniuses —those self-selected favourites of nature, who imagine that professional eminence is a spontaneous gift of heaven, or an indefeisible inheritance of right; and will not therefore degrade the native dignity of their talents, by undertaking any but important subjects, upon a large scale, and at a high price. On the contrary, he toiled patiently for many years through all the initiatory drudgery of the art, gained practice by undertaking whatever was offered, at the lowest price by which he could subsist; and by the gradual and spontaneous impression made by his *gradual* progress to excellence, not by any premature pretensions to a capacity for it, *gradually* raised himself in public estimation, and obtained a rank in society, which no artist, except Raphael,

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Rubens, and Vandyke, had ever held. In raising himself, too, he raised both the art and its professors; and gave them a more elevated station, than they had ever before obtained in this country; and which, it is gratifying to observe, that they are now likely to maintain and extend.

Let it, however, be again remembered, that they can do neither the one nor the other without employment;—that critics in painting cannot make painters; nor the most liberal exhibition of the most perfect models for imitation produce improvement, unless improvement be made profitable. But let it also be observed, that neither profit nor practice will produce improvement, unless the first be deservedly obtained, and the second judiciously directed; and to this end, an Exhibition, such as we now offer, may effectually conduce.

The finer Pictures may teach the Collector what to value, and the Artist what to follow, in the only branches of the art in which examples can instruct; since accurate drawing, or the knowledge of it; that is, the power of representing with fidelity and facility the variations of muscular bodies in action, or of judging of such accuracy when produced, can only be acquired by the study of nature, and is therefore rarely possest by any but skilful physiologists, who seldom hear the observations of mere judges of painting without a smile.

The inferior pictures, also, may be of service, by teaching the young practitioner, who compares them with the best, not to despair; and the young or old collector to value the name by the work, and not the work by the name; since many of the genuine and authentic productions of the greatest artists of Italy

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and Flanders are as unworthy of the reputation, which they acquired by other works, as the worst of these are of the reputation due to the best. As matters, indeed, of mere historical or antiquarian curiosity, such pictures may in some instances be justly valued: but to hear their faults and defects extolled, and see them paid for as excellences, is one of the severe mortifications which every real artist, much conversant with the traffic of art, is doomed to experience.

Even the very few faded pictures may be of some use, in teaching the Artist what to avoid, and the Collector what to distrust. These are not the only productions of the kind, composed of materials incapable of resisting the influence of time, and the vicissitudes of climate. The dingy tint which debases so many of the highly-priced works of the old Italian painters is not imputable to any other cause, though so often transmuted by the magic of their names, into harmonious warmth and mellow richness.

It has indeed been supposed, that the destruction and deterioration of their pictures have not been so great, either in extent or degree, as those of the Artist, whose works we exhibit. Were we, however, to admit the truth of this supposition, we should also have to observe, that he had not only discoveries to make, but inveterate errors to surmount;—not only a new road to form as he proceeded, but to form it over ground that had been broken and intersected in every direction, by the devious tracks of others. Hence, his progress was not only slow and interrupted, but necessarily insecure; and his experiments not only unguided by any safe theory founded in previous experience, but constantly misguided by the false theories of others founded in bad practice, sanctioned

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by false taste and perverted fashion. The only objects of comparison, which he could wish to rival or resemble were those, of past ages, to whose methods he was a stranger; and the recent effects of which he could only separate from the alterations of time, by the analogy of repeated experiments, verified by long observation. His experiments, however, though made with judgment, skill, and perseverance, failed in some instances of success, through want of sufficient regularity and attention in observing and recording the results; so that he might repeat with accuracy and certainty, that which had procured the effect desired. This he often regretted; but nevertheless, even in his failures, there may always be traced a just intention, and true conception of what the art should aim at; and a comparison of the state in which he found it, with that in which he left it, is alone sufficient to entitle him to the respect and gratitude of its lovers and practitioners.

To those who have seen the works of the immediate predecessors of this Artist, and view the splendid Exhibition which is now offered to the Public, and, at the same time, consider that these form only *a part* of the superior productions of one individual, it may be unnecessary to observe, that no painter ever raised the art from so low a state of degradation, to so high a point of excellence, or has left more splendid and instructive examples for the imitation of his successors.

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# CATALOGUE OF PICTURES

BY THE LATE

# SIR JOSHUA REYNOLDS,

EXHIBITED BY THE

PERMISSION OF THE PROPRIETORS,

IN HONOUR

OF THE MEMORY OF THAT DISTINGUISHED ARTIST,

AND FOR THE

IMPROVEMENT OF BRITISH ART.

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☞ The Numbers of the Pictures commence with that of His Majesty's Portrait, placed at the upper end of the

## North Room.

| | | Dates. | Dimensions. Height. Feet | Height. In. | Width. Feet | Width. In. | Proprietors. |
|---|---|---|---|---|---|---|---|
| | *North End.* | | | | | | |
| 1 | PORTRAIT OF HIS MAJESTY — | 1781 | 9 | 0 | 6 | 0 | *The Royal Academy.* |
| 2 | Portrait of Mrs. Siddons as the Tragic Muse | 1784 | 7 | 4 | 4 | 9 | *William Smith, Esq. M. P.* |
| 3 | Piping boy — — — | | 2 | 9 | 2 | 1 | *Marchioness of Thomond.* |
| 4 | Sleeping girl — — — | | 2 | 6 | 2 | 1 | *Samuel Rogers, Esq.* |
| 5 | Boy with cabbage nets — | 1790 | 2 | 6 | 2 | 1 | *Duke of Dorset.* |
| | NORTH ROOM.—*East Side.* | | | | | | |
| 6 | Young shepherdess, in a landscape — | | 4 | 2 | 2 | 3 | *Marchioness of Thomond.* |
| 7 | Portrait of Lord Richard Cavendish | | 7 | 9 | 4 | 9 | *Duke of Devonshire.* |
| 8 | Portrait of the late Earl Camden, Lord Chief Justice of the Common Pleas, and afterwards Lord Chancellor — | 1764 | 7 | 3 | 4 | 8 | *Marquis Camden.* |

1813



| | | Dates. | Dimensions. Height. Feet | In. | Width. Feet | In. | Proprietors. |
|---|---|---|---|---|---|---|---|
| 9 | Portrait of Miss Harris, with a dog — | | 4 | 8 | 3 | 9 | *Earl of Darnley.* |
| 10 | Portrait of the Countess Harcourt — | | 4 | 2 | 3 | 3 | *Earl Harcourt.* |
| 11 | Portrait of Dr. Thomas Newton, Bishop of Bristol — — — | 1775 | 4 | 2 | 3 | 3 | *Archbishop of Canterbury.* |
| 12 | Death of Cardinal Beaufort — — | | 7 | 9 | 4 | 8 | *Earl of Egremont.* |
| 13 | The fortune-teller — — | 1784 | 4 | 0 | 4 | 9 | *Duke of Dorset.* |
| 14 | Portrait of the late Sir William Chambers | 1780 | 4 | 2 | 3 | 4 | *The Royal Academy.* |
| 15 | St. John in the wilderness — | 1784 | 4 | 0 | 3 | 2 | *Marchioness of Thomond.* |
| 16 | Portrait of Lady Melbourne and child — | | 7 | 9 | 4 | 9 | *Viscount Melbourne.* |
| 17 | Infant Hercules — — | 1787 | 4 | 1 | 3 | 3 | *Earl Fitzwilliam.* |
| 18 | Portrait of Miss Price — — | 1770 | 4 | 1 | 3 | 3 | *Mrs. Price.* |
| 19 | Children in the wood — | 1772 | 3 | 3 | 3 | 1 | *Viscount Palmerston.* |

NORTH ROOM.—*South End.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 20 | Portrait of Lady Boringdon — | 1773 | 7 | 9 | 4 | 9 | *Lord Boringdon.* |
| 21 | Portrait of Lady Elizabeth Foster — | | 2 | 5 | 2 | 1 | *Duke of Devonshire.* |
| 22 | Portrait of Master Bunbury — — | | 2 | 5 | 2 | 1 | *Colonel Bunbury.* |
| 23 | The Gleaners — — — | | 8 | 0 | 6 | 0 | *William Gosling, Esq.* |
| 24 | St. Cecilia — — — | | 9 | 2 | 5 | 3 | *Sir W. W. Wynn.* |
| 25 | The captive — — — | | 2 | 5 | 2 | 0 | *Rev. William Long.* |
| 26 | An old man's head, a study — | | 2 | 5 | 2 | 0 | *Henry Edridge, Esq.* |

NORTH ROOM.—*West Side.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 27 | Hope nursing Love — — | | 4 | 0 | 3 | 3 | *Earl of Upper Ossory.* |
| 28 | Miss Meyers in the character of Hebe — | | 4 | 3 | 3 | 3 | *Mrs. Meyers.* |
| 29 | Portraits of the late Marquis of Landsdowne, Lord Ashburton, and Colonel Barré | 1790 | 4 | 10 | 7 | 3 | *Sir Thomas Baring, Bart.* |
| 30 | Portraits of Lady Williams Wynn and Family | | | | | | *Sir W. W. Wynn, Bart.* |
| 31 | Portrait of late Earl Camden — — | | 4 | 1 | 3 | 3 | *Duke of Grafton.* |
| 32 | Venus and Cupid — — | 1785 | 4 | 1 | 3 | 3 | *Earl of Upper Ossory.* |
| 33 | The death of Dido — — | 1781 | 4 | 7 | 7 | 9 | *Marchioness of Thomond.* |

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| | | Dates. | Dimensions. Height. Feet | In. | Width. Feet | In. | Proprietors. |
|---|---|---|---|---|---|---|---|
| 34 | Count Ugolino and his children in the dungeon, as described by Danté in the 33d Canto of the Inferno — | 1773 | 4 | 1 | 5 | 10 | *Duke of Dorset.* |
| 35 | Garrick—between Tragedy and Comedy | 1762 | 4 | 9 | 6 | 0 | *J. J. Angerstein, Esq.* |
| 36 | Portrait of Lady Carnarvon and son — | | 4 | 7 | 3 | 8 | *Earl of Carnarvon.* |
| 37 | Infant Jupiter — — | 1774 | 4 | 2 | 3 | 3 | *Duke of Rutland.* |
| 38 | Portrait of the late John Hunter — | | 4 | 7 | 3 | 7 | *Mrs. Hunter.* |
| 39 | A girl leaning on a pedestal — | 1785 | 3 | 0 | 2 | 4 | *Viscount Palmerston.* |
| 40 | A portrait of Lady George Cavendish | 1783 | 7 | 9 | 4 | 9 | *Lord George Cavendish.* |
| 41 | Girl and kitten — — — | 1787 | 2 | 5 | 2 | 1 | *Marchioness of Thomond.* |
| 42 | Infant Samuel — — | 1783 | 2 | 10 | 2 | 3 | *Rt. Hon. Charles Long.* |
| 43 | Girl and kitten — — | | 2 | 5 | 2 | 1 | *Samuel Rogers, Esq.* |
| 44 | Landscape — — | | 2 | 8 | 3 | 1 | *Earl of Chichester.* |

## Middle Room.

*East Side.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 45 | Portrait of Lord Boringdon and his Sister | 1781 | 4 | 7 | 3 | 4 | *Lord Boringdon.* |
| 46 | Portrait of Lord Milton — — | | 4 | 2 | 3 | 3 | *Earl Fitzwilliam.* |
| 47 | Portrait of Samuel Whitbread, Esq. — | | 1 | 3 | 1 | 1 | *Samuel Whitbread, Esq.* |
| 48 | A girl drawing — — — | | 2 | 5 | 2 | 0 | } *Marchioness of Thomond.* |
| 49 | Cymon and Iphigenia — — | | 4 | 7 | 5 | 7 | |
| 50 | Old man's head, a study — — | | 2 | 4 | 1 | 11 | *Marchioness of Thomond.* |
| 51 | Ariadne — — — | | 2 | 5 | 2 | 0 | *William Smith, Esq. M. P.* |
| 52 | Robinette — — — | 1787 | 2 | 6 | 2 | 1 | *Earl of Lonsdale.* |
| 53 | Portrait of Miss Bowles, afterwards Mrs. Palmer — — — | | 3 | 0 | 2 | 4 | *C. O. Bowles, Esq.* |
| 54 | Studious boy — — | | 2 | 6 | 2 | 1 | *Sir J. F. Leicester.* |
| 55 | Portrait of the Duke of Orleans — | 1785 | 7 | 9 | 4 | 9 | His R. H. the Prince Regent. |
| 56 | Portrait of the late Mr. Whitbread — | | 4 | 2 | 3 | 3 | *Samuel Whitbread, Esq.* |
| 57 | Study of a child — — | | 2 | 0 | 1 | 6 | *Richard Westall, Esq.* |
| 58 | Portrait of Mr. Parker, afterwards Lord Boringdon | | 4 | 0 | 2 | 0 | *Lord Boringdon.* |
| 59 | Portrait of Mrs. Hartley and child | 1773 | 3 | 0 | 2 | 4 | *Earl of Carysfort.* |
| 60 | Cupid and Psyche — — | 1789 | 4 | 7 | 5 | 7 | } *Samuel Rogers, Esq.* |
| 61 | Puck, from Midsummer Nights Dream | 1789 | 3 | 5 | 2 | 5 | |

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| | Dates. | Dimensions. Height. Feet | In. | Width. Feet | In. | Proprietors. |
|---|---|---|---|---|---|---|
| 62 Virgin and Child — — | 1791 | 3 | 0 | 2 | 4 | *Earl of Egremont.* |
| 63 Portrait of Mrs. Greenwood — | | 2 | 5 | 2 | 1 | *Lord Boringdon.* |
| 64 Study for Ugolino — — | 1772 | 1 | 11 | 1 | 6 | *Sir Geo. Beaumont, Bart.* |
| **MIDDLE ROOM.—*South End.*** | | | | | | |
| 65 Portrait of Colonel Coussmaker — | | 7 | 9 | 4 | 9 | *Lord De Clifford.* |
| 66 Innocence — — — | 1788 | 2 | 5 | 2 | 0 | *Jeremiah Harman, Esq.* |
| 67 Samuel — — — | | 2 | 6 | 2 | 1 | *Earl of Darnley.* |
| 68 Portraits of Lord Sidney and Col. Ackland, in a landscape, as archers — | | 7 | 9 | 4 | 9 | *Earl of Carnarvon.* |
| 69 The strawberry girl — — | | 2 | 5 | 2 | 1 | *Samuel Rogers, Esq.* |
| 70 The crying girl — — | | 2 | 5 | 2 | 1 | *Earl of Lonsdale.* |
| 71 St. John, a design for the west window of the chapel in New College, Oxford | 1779 | 7 | 0 | 2 | 9 | *Marchioness of Thomond.* |
| **MIDDLE ROOM.—*West Side.*** | | | | | | |
| 72 Shepherd and shepherdesses — | 1780 | 7 | 0 | 2 | 9 | *Marchioness of Thomond.* |
| 73 Temperance — — — | 1780 | 7 | 0 | 2 | 9 | |
| 74 Fortitude — — — | 1782 | 7 | 0 | 2 | 5 | |
| 75 Charity — — | 1781 | 7 | 0 | 2 | 0 | |
| 76 Faith — — — | 1782 | 8 | 0 | 2 | 5 | |
| 77 Hope — — — | 1783 | 7 | 0 | 2 | 9 | |
| 78 Justice — — | 1782 | 7 | 0 | 2 | 9 | |
| 79 Prudence — — — | 1782 | 7 | 0 | 2 | 9 | |
| 80 Shepherds, portraits of Sir Joshua Reynolds and Mr. Jarvis, who painted the window | 1785 | 7 | 0 | 2 | 9 | |
| 81 Shepherd's boy — — | 1780 | 2 | 0 | 2 | 9 | |
| 82 Portrait of the Earl of Dartmouth — | | 4 | 2 | 3 | 3 | *Earl of Aylesford.* |
| 83 Portrait of Master Crewe, in the character of Henry VIII. — — | 1776 | 4 | 8 | 3 | 9 | *Lord Crewe.* |
| 84 Nymph and boy — | 1787 | 4 | 2 | 3 | 5 | *J. J. Angerstein, Esq.* |
| 85 Portrait of Sir Joshua Reynolds — | 1780 | 4 | 2 | 3 | 4 | *The Royal Academy.* |

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| | | Dates. | Dimensions. Height. Feet | In. | Width. Feet | In. | Proprietors. |
|---|---|---|---|---|---|---|---|
| 86 | Nymph and cupid; commonly called "a Snake in the Grass" — | | 4 | 1 | 3 | 3 | *Earl of Carysfort.* |
| 87 | Portrait of Lord Chancellor Thurlow — | | 4 | 6 | 3 | 2 | *Marquis of Bath.* |
| 88 | Portrait of the Lord Chief Justice Mansfield | | 4 | 2 | 3 | 3 | *Earl of Mansfield.* |
| | MIDDLE ROOM.—*North End.* | | | | | | |
| 89 | Portrait of Samuel Dyer, Esq. — | 1773 | 2 | 6 | 2 | 1 | *Ridley Colburn, Esq.* |
| 90 | Laughing girl — — | 1785 | 2 | 6 | 2 | 1 | *Earl of Lonsdale.* |
| 91 | The theory of painting — — | | 4 | 2 | 3 | 4 | *J. Hughes, Esq.* |
| 92 | Portrait of Lady Harrington — | | 7 | 9 | 4 | 9 | *Countess of Harrington.* |
| 93 | Portrait of Lady Hamilton — — | | 2 | 6 | 2 | 0 | *Marchioness of Thomond.* |
| 94 | Portrait of Mr. Tomkins — — | 1791 | 2 | 5 | 2 | 0 | *Thomas Tomkins, Esq.* |

# South Room.

*East Side.*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 95 | Venus chiding Cupid; painted by Sir Joshua Reynolds for Sir Brook Boothby, in 1776, and purchased of him by Sir Thomas Bernard in 1794 — — | | 4 | 3 | 3 | 0 | *Sir Thomas Bernard, Bart.* |
| 96 | Portraits of Lord Henry and Lady Charlotte Spencer — — | 1789 | 4 | 7 | 3 | 8 | *Duke of Marlborough.* |
| 97 | Portrait of Marquis of Townsend — — | | 7 | 9 | 4 | 9 | *Marchioness of Townsend.* |
| 98 | Portrait of Lady Anne Fitzpatrick — | | 4 | 7 | 3 | 4 | *Earl of Upper Ossory.* |
| 99 | Macbeth and the Witches, Act 4, Scene 1. | | 9 | 0 | 12 | 0 | *Earl of Egremont.* |
| 100 | Portraits of the late Duchess of Devonshire, and Lady Georgiana Morpeth — | | 3 | 6 | 4 | 8 | *Duke of Devonshire.* |
| 101 | Portrait of Lady Charles Spencer — | | 4 | 1 | 3 | 3 | *Lord Charles Spencer.* |
| 102 | The Infant Academy — | 1783 | 3 | 9 | 4 | 9 | *Viscount Palmerston.* |
| 103 | Portrait of the Earl of Harrington — | | 7 | 9 | 4 | 9 | *Earl of Harrington.* |
| 104 | Portrait of Lady Gertrude Fitzpatrick | 1782 | 4 | 7 | 3 | 4 | *Earl of Upper Ossory.* |
| 105 | Portrait of the late Mrs. Sheridan, as St. Cecilia — — | | 4 | 8 | 3 | 8 | *Right Hon. R. B. Sheridan.* |
| 106 | Portrait of a lady and child — — | | 4 | 6 | 3 | 3 | *Hon. W. Bucknell.* |

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| | Dates. | Dimensions. Height. Feet | In. | Width. Feet | In. | Proprietors. |
|---|---|---|---|---|---|---|
| **SOUTH ROOM—*South End.*** | | | | | | |
| 107 Portrait of Lord Rodney — | 1789 | 7 | 9 | 4 | 9 | His R. H. the Prince Regent. |
| 108 Portrait of Lady Beaumont — | | 2 | 6 | 2 | 0 | *Sir Geo. Beaumont, Bart.* |
| 109 Portrait of Sir George Beaumont, Bart. — | | 2 | 6 | 2 | 0 | |
| 110 Portrait of the late Mr. Baretti — — | | 2 | 6 | 2 | 0 | *Mrs. Piozzi.* |
| 111 Portrait of her Royal Highness the Princess Sophia of Gloucester — | | 2 | 1 | 2 | 6 | *His Royal Highness the Duke of Gloucester.* |
| 112 Portrait of Dr. Burney — — | | 2 | 6 | 2 | 0 | *Mrs. Piozzi.* |
| 113 Portrait of Her Majesty — | 1781 | 8 | 2 | 5 | 2 | *The Royal Academy.* |
| 114 A child asleep — — | 1782 | 2 | 9 | 2 | 0 | *Sir Abraham Hume, Bart.* |
| 115 View from Sir Joshua Reynolds' House, Richmond — — | 1788 | 3 | 2 | 2 | 11 | *Marchioness of Thomond.* |
| 116 Portrait of Lady C. Manners — | | 1 | 3 | 1 | 1 | *Duke of Rutland.* |
| 117 Portrait of Lord Keppel — — | 1759 | 7 | 9 | 4 | 9 | His R. H. the Prince Regent. |
| 118 Portrait of Sir Abraham Hume, Bart. — | | 2 | 5 | 2 | 0 | *Sir Abraham Hume, Bt.* |
| 119 Portrait of Lady Amelia Hume — | | 2 | 5 | 2 | 0 | |
| 120 Portrait of Samuel Johnson — — | | 2 | 6 | 2 | 0 | *Mrs. Piozzi.* |
| 121 A sleeping child — — | | 2 | 0 | 2 | 4 | *Earl of Aylesford.* |
| 122 Portrait of Oliver Goldsmith — — | | 2 | 6 | 2 | 0 | *Mrs. Piozzi.* |
| **SOUTH ROOM—*West Side.*** | | | | | | |
| 123 Portrait of Count la Lippe — — | | 8 | 0 | 6 | 9 | His R. H. the Prince Regent. |
| 124 Portrait of the Right Hon. Charles James Fox | | 4 | 7 | 3 | 4 | *Lord Crewe.* |
| 125 Portrait of Master Henry Herbert as Infant Bacchus — — | 1776 | 4 | 2 | 3 | 3 | *Earl of Carnarvon.* |
| 126 Portrait of Sir Joseph Banks — | | 4 | 2 | 3 | 3 | *Sir Joseph Banks.* |
| 127 Portrait of His Royal Highness the Prince Regent — — | | 7 | 9 | 3 | 9 | *Viscount Melbourne.* |
| 128 Portraits of the Dowager Lady Cockburne, and her three eldest Sons, the present Sir James Cockburne, Bart. Rear Admiral George Cockburne, and the Rev. William Cockburne — — | | 4 | 8 | 3 | 9 | *Sir James Cockburne, Bart.* |

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| | | Dates. | Dimensions. Height. Feet | In. | Width. Feet | In. | Proprietors. |
|---|---|---|---|---|---|---|---|
| 129 | Portait of Laurence Sterne — — | | 4 | 2 | 3 | 3 | *Earl of Upper Ossory.* |
| 130 | Portrait of the Marquis of Granby — | 1760 | 8 | 0 | 6 | 9 | His R. H. the Prince Regent. |
| 131 | Portrait of H. R. H. the Duke of Gloucester — — | 1780 | 4 | 6 | 3 | 2 | Her R. H. the Princess Sophia of Gloucester. |
| 132 | Portrait of the late Lady Viscountess St. Asaph and her son — — | | 4 | 9 | 3 | 9 | *Earl of Ashburnham.* |
| | SOUTH ROOM—*North End.* | | | | | | |
| 133 | Portrait of Admiral Boscawen — | 1757 | 7 | 9 | 4 | 9 | *Viscount Falmouth.* |
| 134 | Portrait of the Right Hon. W. Wyndham | 1788 | | | | | *G. H. Cholmondeley, Esq.* |
| 135 | Portrait of G. H. Cholmondeley — | | | | | | *G. H. Cholmondeley, Esq.* |
| 136 | Portrait of Omai, a native of Ulietta | 1776 | 2 | 3 | 2 | 0 | *J. W. Steers, Esq.* |
| 137 | Study of Angels' heads, a daughter of Lord William Gordon — — | 1778 | 2 | 6 | 2 | 1 | *Lord William Gordon.* |
| 138 | Portrait of H. R. H. the Duke of Cumberland — — | | 8 | 9 | 6 | 0 | His R. H. the Prince Regent. |
| 139 | The Hon. Peniston Lambe and brothers, sons of Lord Melbourne — | 1791 | | | | | *Earl Cowper.* |
| 140 | Portrait of Kitty Fisher as Cleopatra | 1759 | 2 | 5 | 2 | 0 | *Lord Boringdon.* |
| 141 | Portrait of the late George Colman, Esq. | | 2 | 5 | 2 | 0 | *Lord Mulgrave.* |
| 142 | Portrait of the Earl of Carlisle — | | 2 | 5 | 2 | 0 | *Earl of Carlisle.* |
| 143 | Portrait of Sir Watkin Williams Wynn, in the Character of St. John — — | | 2 | 4 | 3 | 0 | *Sir W. W. Wynn, Bart.* |

*The Directors regret that there are some other very fine Specimens of the Works of the late Sir Joshua Reynolds, which from Distance or other Circumstances, they have not been able to obtain.*

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Earl of Essex.
Lord Eardley
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1814



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| Earl of Ashburnham | - | 105 | 0 |
| Earl of Aberdeen | - - | 105 | 0 |
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| Sir Emanuel Felix Agar, Bart. | | 105 | 0 |
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| Marquis of Bute | - - | 105 | 0 |
| Marquis of Blandford | - | 105 | 0 |
| Earl of Bridgewater | - - | 105 | 0 |
| Earl of Buckinghamshire | - | 52 | 10 |
| Earl of Breadalbane | - - | 52 | 10 |
| Lord Brownlow | - | 105 | 0 |
| Lord Viscount Bulkeley | - | 52 | 10 |
| Sir George Beaumont, Bart. | - | 105 | 0 |
| Sir Thomas Bernard, Bart. | - | 105 | 0 |
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| Sir Thomas Baring, Bart. M. P. | - | 105 | 0 |
| Alexander Baring, Esq. M. P. | - | 52 | 10 |
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| Rev. James Baker | - | 105 | 0 |
| Rev. Edward Balme | - - | 52 | 10 |
| John Bayford, Esq. | - | 105 | 0 |
| John Barnes, Esq. | - - | 10 | 10 |
| T. R. Beaumont, Esq. M. P. | - | 105 | 0 |
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| John Blackall, Esq. | - | 105 | 0 |
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| R. H. Bradshaw, Esq. M. P. | - | 105 | 0 |
| John Brickwood, Esq. | - | 10 | 10 |
| T. H. Broadhead, Esq. | - | 105 | 0 |
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| William Bulmer, Esq. | - *annual* | 1 | 1 |
| J. T. Bunn, Esq. | - *annual* | 1 | 1 |
| Rev. G. Bridges | - *annual* | 1 | 1 |
| James Boswell, Esq. | - *annual* | 1 | 1 |
| A. S. Boult, Esq. | - *annual* | 1 | 1 |
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| Marquis Camden | - - | 105 | 0 |
| Earl Cowper | - - | 105 | 0 |
| Earl of Carlisle | - - | 105 | 0 |
| Earl of Carysfort | - | 105 | 0 |
| Lord Carrington | - | 105 | 0 |
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| William Carpenter, Esq. | - *annual* | 1 | 1 |
| Arthur Champernowne, Esq. | - | 52 | 10 |
| James Christie, Esq. | - - | 10 | 10 |
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| Sir William Elford, Bart. | - | 10 | 10 |
| John Egerton, Esq. M. P. | - | 105 | 0 |
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| Thomas Hope, Esq. | 105 | 0 |
| Henry Philip Hope, Esq. | 105 | 0 |
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| William Huskisson, Esq. M. P. | 105 | 0 |
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| George Johnson, Esq. | 10 | 10 |
| Lord Kinnaird | 105 | 0 |
| Richard Payne Knight, Esq. | 105 | 0 |
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| W. I. Newton, Esq. *annual* | 1 | 1 |
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| Mrs. Nicol *annual* | 3 | 3 |
| Earl of Ormond | 52 | 10 |
| Charles Offley, Esq. | £52 | 10 |
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| Earl of Ormond | 52 | 10 |
| George Philips, Esq. | 52 | 10 |
| Earl of Powis | 105 | 0 |
| John Penn, Esq. *annual* | 5 | 0 |
| Thomas Lister Parkin, Esq. | 10 | 10 |
| Roger Pettiward, Esq. | 52 | 10 |
| Louis Hayes Petit, Esq. | 105 | 0 |
| George Philips, Esq. | 52 | 10 |
| Hon. Augustus Phipps, M. P. *annual* | 1 | 1 |
| General Phipps *annual* | 1 | 1 |
| Sir Robert Peele, Bart. M. P. | 105 | 0 |
| J. C. Parker, Esq. | 10 | 10 |
| Charles Pieschell, Esq. | 105 | 0 |
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| Dr. Raynier *annual* | 1 | 1 |
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| Sir Matthew White Ridley, Bart. | 52 | 10 |
| Rev. John Robinson | 52 | 10 |
| Cornelius H. Rodes, Esq. | 10 | 10 |
| Marquis of Stafford | 105 | 0 |
| Earl Spencer | 52 | 10 |
| Lord Viscount Sydney *annual* | 5 | 5 |
| Bishop of Salisbury *annual* | 1 | 1 |
| Lord Somerville | 52 | 10 |
| Right Hon. Sir Wm. Scott, M. P. | 52 | 10 |
| Claude Scott, Esq. | 105 | 0 |
| William Scrope, Esq. | 52 | 10 |
| Richard Simmons, Esq. | 105 | 0 |
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1814



# PREFACE.

THE Directors of the British Institution have, in pursuance of the Plan which they originally proposed, adopted those measures which appeared to them best calculated to facilitate the improvement, and lead to the advantage of the British Artist; with this view they have set before him many examples of painting of the Foreign School, which appeared to them capable of affording Instruction in the various branches of his Art; but in offering specimens for his Study, they have not forgotten the Works of the eminent men which the British School has produced. Those of *Sir Joshua Reynolds* displayed last year at the British Gallery, gratified every Lover of the Art; they exhibited the most brilliant glow of colouring, and the most facinating combination of Fancy and of Taste; they proved that England is a soil in which the Polite

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Arts will take root, flourish, and arrive at a very high degree of perfection: if further proof were wanting, it would be found in the varied productions of the Masters whose works are now exhibited.

*Hogarth* adopted a new line of art, purely English; his merits are known to the public more from his Prints than from his Paintings: both deserve our attention. His Pictures often display beautiful colouring as well as accurate drawing: his subjects generally convey useful lessons of morality, and are calculated to improve the man as well as the artist: and he teaches with effect, because he delights, while he instructs. It has been said of him, that in his Pictures he composed Comedies; his humour never fails to excite mirth, and it is directed against the fit objects of ridicule or contempt. The powers of his pencil were not perverted to the purposes of personal attack; the application of his satire was general, and the end at which he aimed was the reformation of folly or of vice.

MANY of the works of *Wilson* will be contemplated with delight —few artists have excelled him in the tint of air, perhaps the most difficult point of attainment for the Landscape Painter; every object in his pictures keeps its place, because each is seen through its proper medium. This excellence alone gives a charm to his pencil, and with judicious application may be turned to the advantage of the British Artist. The merit of his works is now justly appreciated; and we may hope that since the period of his decease, the love and knowledge of the Art have been so much diffused through this country, that the exertion of such talents may never again remain unrewarded during the life of him who possessed them.

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The Pictures of *Gainsborough*, as well as those of Hogarth, were drawn entirely from English nature. Among his Portraits, some will be found in this Exhibition to possess considerable merit, but his fame will rest chiefly upon his other works; in his fancy pictures, his choice was peculiarly happy—the characteristic air of his cottage children, the truth and spirit with which his animals are touched, his just representation of rustic scenery, the force of his colouring, and the skilfull management of his light and shade, give a most captivating effect to his works, and place him indisputably upon the highest eminence among this class of Painters.

*Zoffani* has been thought to merit the attention of the public on this occasion, by the industry with which he has cultivated an interesting branch of portrait painting; he may be called the Historian of the Stage of Garrick. Those who remember that inimitable actor will be grateful to Zoffani, for the accuracy with which he has recorded all that it was possible to catch of his exquisite but evanescent art. These works will shew the young artist, that if so much may be done by care, industry, and a resolute attention to nature, without any peculiar degree of taste, or power of imagination, how much may be accomplished by the active exertion of minds more bountifully gifted.

It is not proposed to point out particularly the various beauties displayed in the works of these eminent artists. It is sufficient to touch upon the most prominent; the painter who studies them will discover many other excellencies which he may turn to his advantage: neither are the productions of these masters selected as objects of servile imitation, but as affording hints, and encouraging attempts, which are likely to lead to improvement. The present Exhibition, while it gratifies the taste and feeling of the lover

of the art, may tend to excite animating reflections in the mind of the artist—if at a time when the Art received little comparative support such works were produced, a reasonable hope may be entertained that we shall see productions of still higher attainment, under more encouraging circumstances.

The Directors flatter themselves that their endeavours have not been unavailing even in the short period which has elapsed since the commencement of this Establishment. The annual Exhibition of the present year evinced considerable improvement among the junior Artists: they trust that improvement will be progressive. It is the anxious wish of the Directors to give publicity to the eminent works of the British Artist—to be justly appreciated, such works must be generally seen; their introduction into our public Halls would be highly desirable; and the admission of proper Scriptural Subjects into our Churches, would surely, while it promoted the Art, advance the purposes of Religion. The fame of the deceased artist would thus be perpetuated, and the living artist would be prompted to his most strenuous exertions.

1914

# CATALOGUE OF PICTURES

BY THE LATE

# WILLIAM HOGARTH, RICHARD WILSON, THOMAS GAINSBOROUGH, AND J. ZOFFANI.

EXHIBITED BY THE

## PERMISSION OF THE PROPRIETORS

IN HONOUR

OF THE MEMORY OF THOSE DISTINGUISHED ARTISTS,

AND FOR THE

## IMPROVEMENT OF BRITISH ART.

TO WHICH ARE ADDED ETCHINGS DISTINGUISHING THE NAMES IN THE FLORENTINE GALLERY AND ROYAL ACADEMY.

1914

The Numbers of the Pictures commence with His Royal Highness the Prince Regent's Portrait, placed at the upper end of the

## North Room.

*North End.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Portrait of His Royal Highness the Prince Regent — — | Gainsborough | *Lord Dundas.* |
| 2 | The tribune of the Florentine gallery* | Zoffani | Her Majesty. |
| 3 | Landscape, with gipsies — — — | Gainsborough | *H. Phillips, Esq.* |
| 4 | Cottage children — — | Gainsborough | *Earl of Carnarvon.* |

* For a list of the Portraits, see the Plate of reference at the end of the Catalogue.

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 5 | Family at a cottage door — | Gainsborough | *Sir John Leicester, Bart.* |
| 6 | Small landscape — — | Gainsborough | *Samuel Rogers, Esq.* |
| 7 | A woody scene, in his early manner | Gainsborough | *G. Townley, Esq.* |
| 8 | The departure of Hagar and Ishmael | Gainsborough | *Sir W. W. Wynn, Bart.* |
| 9 | Small upright landscape — | Gainsborough | *W. Alexander, Esq.* |
| *9 | A small landscape — — | Gainsborough | *Earl of Carlisle.* |
| 10 | Small landscape — — | Gainsborough | *S. Rogers, Esq.* |
| 11 | Ditto — — — | Gainsborough | *John Ewer, Esq.* |

NORTH ROOM.—*East Side.*

| | | | |
|---|---|---|---|
| 12 | Portrait of Lady de Dunstanville — | Gainsborough | *Lord de Dunstanville.* |
| 13 | The country waggon — — | Gainsborough | *Mrs. Fitzherbert.* |
| 14 | An upright landscape, with cattle | Gainsborough | *J. Crosdill, Esq.* |
| 15 | Sportsmen in a landscape, in imitation of Teniers — — — | Gainsborough | *William Smith, Esq.* |
| 16 | A woody scene, in his early manner | Gainsborough | *D. P. Watts, Esq.* |
| 17 | Girl going to the well — | Gainsborough | *Lord de Dunstanville.* |
| 18 | The Conaro family ; a copy from the picture by Titian, at Northumberland-house | Gainsborough | *S. Rogers, Esq.* |
| 19 | Fighting dogs — — | Gainsborough | *Earl of Dysart.* |
| 20 | A landscape, with cattle and figures, evening | Gainsborough | *Rt. Hon. Charles Long.* |
| 21 | Woodman loading an ass — | Gainsborough | *Hugh Hoare, Esq.* |
| 22 | Landscape, in his early manner — | Gainsborough | *H. Powell, Esq.* |
| 23 | Portrait of a youth — — | Gainsborough | *Earl Grosvenor.* |
| 24 | Copy from Velasquez — — | Gainsborough | *Lord de Dunstanville.* |
| 25 | Group of cattle, in a warm landscape | Gainsborough | *Marquis of Lansdown.* |
| 26 | Portrait of Lord George Sackville | Gainsborough | *Duke of Dorset.* |
| 27 | A landscape — — | Gainsborough | *Mrs. Fitzherbert.* |
| 28 | View near Sudbury — — | Gainsborough | *Ld. Chief Baron Thompson.* |

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## NORTH ROOM.—*South End.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 29 | Portrait of Dr. Schomberg — — | Gainsborough | *Mrs. Schomberg.* |
| 30 | Sea-shore, with fishermen putting off a boat | Gainsborough | *Sir J. F. Leicester, Bart.* |
| 31 | Landscape, with cottage and figures | Gainsborough | *Earl of Dysart.* |
| 32 | A fox hunted by grey hounds, a sketch | Gainsborough | *Samuel Whitbread, Esq.* |
| 33 | Portrait of John Thornton, Esq. — | Gainsborough | *Marine Society.* |
| 34 | A fresh breeze; selling fish — | Gainsborough | *Earl Grosvenor.* |
| 35 | Cart passing the brook — | Gainsborough | *Earl of Dysart.* |

## NORTH ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 36 | Going to market — — | Gainsborough | *Sir R. C. Hoare, Bart.* |
| 37 | The harvest waggon — — | Gainsborough | *J. Wiltshire, Esq.* |
| 38 | Landscape in his early manner — | Gainsborough | *H. Powell, Esq.* |
| 39 | Portrait of Thomas Sheridan, Esq. when a boy | Gainsborough | *Right Hon. R. B. Sheridan.* |
| 40 | The woodman, a small duplicate of the picture burnt at Exton Park — | Gainsborough | *Archdeacon Markham.* |
| 41 | Scene on a common, with cattle and figures | Gainsborough | *P. W. Baker, Esq.* |
| 42 | Landscape, view in Suffolk — | Gainsborough | *John Heywood, Esq.* |
| 43 | Portrait of Thomas Gainsborough, Esq. | Gainsborough | *Royal Academy.* |
| 44 | Rake's progress, picture 1 — | Hogarth | *J. Soane, Esq.* |
| 45 | Rake's progress, picture 2 — | Hogarth | |
| 46 | Rake's progress, picture 3 — — | Hogarth | |
| 47 | Rake's progress, picture 4 — | Hogarth | |
| 48 | Rake's progress, picture 5 — — | Hogarth | |
| 49 | Rake's progress, picture 6 — | Hogarth | |
| 50 | Rake's progress, picture 7 — — | Hogarth | |
| 51 | Rake's progress, picture 8 — | Hogarth | |
| 52 | Waggon and horses passing a brook | Gainsborough | *J. Ewer, Esq.* |
| 53 | Return from milking — — | Gainsborough | *Right Hon. R. B. Sheridan.* |
| 54 | Landscape and cattle — — | Gainsborough | *Joseph Smith, Esq.* |
| 55 | Cattle on the banks of a river, with boats and figures — — | Gainsborough | *Right Hon. Charles Long.* |
| 56 | Romantic landscape, with sheep at a fountain | Gainsborough | *Royal Academy.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 57 | Girl and pigs — — | Gainsborough | *Earl of Carlisle.* |
| 58 | Fox-dogs — — — | Gainsborough | *J. Crosdill, Esq.* |
| 59 | Landscape with a fall of water — | Gainsborough | *W. N. W. Hewet, Esq.* |
| 60 | The cottage door, with children at play | Gainsborough | *Earl of Mulgrave.* |
| 61 | Shepherd boys — — | Gainsborough | *Duke of Newcastle.* |
| 62 | A country cart passing a brook — | Gainsborough | *G. Gostling, Esq.* |
| 63 | A cottage girl — — | Gainsborough | *Right Hon. R. B. Sheridan.* |
| 64 | Landscape, with cattle going to water | Gainsborough | *J. Wiltshire, Esq.* |
| 65 | Portrait of David Garrick, Esq. — | Gainsborough | *General B. Wallis.* |
| 66 | Cattle at a fountain — — | Gainsborough | *Earl of Egremont.* |
| 67 | An evening scene — — | Gainsborough | *John Heywood, Esq.* |
| 68 | Morning — — | Gainsborough | *Earl Carysfort.* |
| 69 | Horses watering — — | Gainsborough | *Earl of Londsdale.* |
| 70 | The Parish clerk of Bradford, Wilts | Gainsborough | *J. Wiltshire, Esq.* |
| 71 | Girl with milk — — | Gainsborough | *S. Rogers, Esq.* |
| 72 | Banks of a river, with cattle — | Gainsborough | *S. Rogers, Esq.* |
| 73 | Asses in a landscape, an early picture | Gainsborough | *Sir S. Clerk Jervoise, Bart.* |
| 74 | Landscape, with cattle, oval — | Gainsborough | *G. Gostling, Esq.* |
| 75 | A road side with figures, an early picture | Gainsborough | *G. Townley, Esq.* |

## Middle Room.

*East Side.*

| | | | |
|---|---|---|---|
| 76 | A view from Moor Park, Hertfordshire | Wilson | *Lord Dundas.* |
| 77 | A scene from the Beggar's Opera — | Hogarth | *J. W. Steers, Esq.* |
| 78 | Portrait of Mr. Cuffs — — | Zoffani | His Majesty. |
| 79 | A View of St. James's Park — | Hogarth | H. R. H. the Pr. Regent. |
| 80 | The Laughing Audience, a sketch — | Hogarth | *Right Hon. R B. Sheridan.* |
| 81 | The Politician — — | Hogarth | *Peter Coxe, Esq.* |
| 82 | Falstaff reviewing his recruits — | Hogarth | *Mrs. Garrick.* |
| 83 | Portrait of Macklin in the character of Shylock — — — | Zoffani | *Sir G. Beaumont, Bart.* |
| 84 | Portrait of Quin — — | Gainsborough | *J. Wiltshire, Esq.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 85 | The family of R. R. Graham, Esq. — | Hogarth | *R. R. Graham, Esq.* |
| 86 | Orator Henley christening a child, a sketch | Hogarth | *R. P. Knight, Esq.* |
| 87 | A boy and kite — — | Hogarth | *Earl Grosvenor.* |
| 88 | A view from Moor Park, Hertforshire | Wilson | *Lord Dundas.* |
| 89 | Debates on palmistry, a sketch — | Hogarth | *Sir G. Beaumont, Bart.* |
| 90 | Garrick in the character of Sir John Brute, in the Provoked Wife, with Parsons, Moody, &c. as Watchmen — — | Zoffani | *Earl of Mulgrave.* |
| 91 | The Pool of Bethesda, a sketch for the picture on the staircase of Bartholomew Hospital — — — | Hogarth | *Sir G. Beaumont, Bart.* |
| 92 | Garrick in the character of Abel Drugger, with Palmer and Burton as Subtle and Face, in the Alchemist — — | Zoffani | *Earl of Carlisle.* |
| *92 | The late Mr. Townley's gallery; with portraits of Mr. D'Hankerville, Mr. Astell, late keeper of the Records; the Honourable Charles Greville, and Charles Townley, Esq. | Zoffani | —— *Townley, Esq.* |
| **92 | Mr. Western's family — — | Hogarth | —— *Western, Esq.* |
| 93 | A view of Bethlem Hospital — | Hogarth | *Mr. Jones.* |
| 94 | Portrait of Hogarth, with the pug dog | Hogarth | *J. J. Angerstein, Esq.* |
| *94 | A Study for the third stage of the Harlot's progress — — — | Hogarth | *Earl of Charlemont.* |

MIDDLE ROOM—*South End.*

| | | | |
|---|---|---|---|
| 95 | Children at a cottage door — | Gainsborough | *John Knight, Esq.* |
| 96 | Foote and Weston in the characters of Dr. Last and the President, in the farce of the Devil upon Two Sticks — — | Zoffani | *Earl of Carlisle.* |
| 97 | Portrait of Hogarth, painting the figure of Comedy — — — | Hogarth | *Marquis Camden* |
| 98 | The coffee-house politicians — | Hogarth | *Thomas Daniel, Esq.* |
| *98 | A woman swearing her child to a grave citizen — — | Hogarth | *Rev. —— Walley.* |
| 99 | Portrait of Colonel St. Leger — | Gainsborough | H. R. H. THE PR. REGENT. |
| 100 | Portraits of Mr. and Mrs. Garrick — | Hogarth | *Mrs. Garrick.* |
| *101 | The Family of the late Mr. Wollaston | Hogarth | *Mrs. Wollaston.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 101 | Foote and Jacob in the characters of Major Sturgeon and Sir Jacob Jollap, in the farce of the Mayor of Garrat — — | Zoffani | *Earl of Carlisle.* |
| 102 | The distressed Poet — — | Hogarth | *Earl Grosvenor.* |
| 103 | A Committee of the House of Commons, examing the Warden and Turnkeys of the Fleet prison, on a charge of cruelty towards the prisoners — — — | Hogarth | *Earl of Carlisle.* |

MIDDLE ROOM—*West Side*

| | | | |
|---|---|---|---|
| 104 | Portrait of Mrs. Hoadly — — | Hogarth | *Archdeacon D'Oyly.* |
| 105 | Portrait of Lady Byron — — | Hogarth | *Earl of Mulgrave.* |
| 106 | Portrait of Henry Thornhill, Esq. — | Hogarth | *Rev. Dr. Luscombe.* |
| *107 | A Landscape — — | Wilson | *John Richards, Esq.* |
| 107 | A landscape, with figures fishing — | Wilson | *Earl of Egremont.* |
| 108 | The Lady's last stake — — | Hogarth | *Earl of Charlemont.* |
| *108 | Landscape with figures, a Cartoon — | Gainsborough | *Sam. Whitbread, Esq.* |
| 109 | Apollo and the Seasons — — | Wilson | *W. Leader, Esq.* |
| 110 | Marriage a-la-mode, picture 1 — | Hogarth | *J. J. Angerstein, Esq.* |
| 111 | Marriage a-la-mode, picture 2 — | Hogarth | |
| 112 | Marriage a-la-mode, picture 3 — | Hogarth | |
| 113 | Marriage a-la-mode, picture 4 — | Hogarth | |
| 114 | Marriage a-la-mode, picture 5 — | Hogarth | |
| 115 | Marriage a-la-mode, picture 6 — | Hogarth | |
| 116 | Portrait of Captain Coram — | Hogarth | *Founding Hospital.* |
| *116 | Landscape with peasants going to market | Gainsborough | *— Hanbury, Esq.* |
| 117 | The Villa of Macænas, near Tivoli — | Wilson | *W. Leader, Esq.* |
| *117 | A Landscape — — | Wilson | *J. Todhunter, Esq.* |
| 118 | Cicero at his villa — — | Wilson | *William Fitzhugh, Esq.* |
| 119 | Portrait of Dr. Benjamin Hoadly, Bishop of Winchester — — | Hogarth | *Archdeacon D'Oyly.* |
| 120 | The Gate of Calais — — | Hogarth | *Earl of Charlemont.* |
| 121 | Portrait of Sarah Malcolm — | Hogarth | *Earl of Mulgrave.* |
| *121 | A Study for the second stage of the Harlot's progress — — | Hogarth | *Earl of Charlemont.* |

1814



| No. | MIDDLE ROOM—*North End.* | Painters. | Proprietors. |
|---|---|---|---|
| 122 | Portrait of Miss Fenton, afterwards Duchess of Bolton — — | Hogarth | *George Watson, Esq.* |
| 123 | Portraits of Garrick, Bransby, and Aicken, as Lord Chalkstone, Æsop, &c. in the farce of Lethe — — | Zoffani<br>Hogarth | *Sir Geo. Beaumont, Bart.*<br>*W. Long Westlesley, Esq.* |
| 124 | The Wanstead Assembly — | Gainsborough | *Samuel Whitbread, Esq.* |
| 125 | Portraits of Gainsborough's two daughters | Hogarth | *Marquis of Stafford.* |
| 126 | Portrait of Mr. Porter — — | | |
| 127 | Portraits of Parsons, Bransby, and Watkyns, in the characters of the Old Man, Æsop, and the Servant, in Lethe — | Zoffani<br>Hogarth | *Sir Geo. Beaumont, Bart.*<br>*John Birch, Esq.* |
| 128 | Taste in high life — — | | |

# South Room.

*East Side.*

| | | | |
|---|---|---|---|
| 129 | A view of Dover — — | Wilson | *Mrs. White.* |
| 130 | A woody scene — — | Wilson | *Sir W. W. Wynn, Bart.* |
| 131 | A landscape, with figures bathing — | Wilson | *Mr. Coppin.* |
| *131 | Time clipping the Wings of Cupid | Zoffani | *John Birch, Esq.* |
| 132 | Landscape, a view near Llangothlen, North Wales — — — | Wilson | *Sir W. W. Wynn, Bart.* |
| 133 | Cicero at his villa — — | Wilson | *John Hawkins, Esq.* |
| 134 | A view of Ancona — — | Wilson | |
| 135 | The Election Dinner — — | Hogarth | *Mrs. Garrick.* |
| 136 | Canvassing for Votes — — | Hogarth | |
| 137 | Landscape — — | Wilson | *Lady Ford.* |
| 138 | View on the Strada Nomentana, in Italy | Wilson | |
| 139 | View on the river Dee — | Wilson | *Earl Grosvenor.* |
| 140 | Adrian's villa, at Rome — | Wilson | *Joseph Farrington, Esq.* |
| 141 | Portrait of Wilson — — | Mengs | *Miss Booth.* |
| 142 | A view of Oakhampton Castle, Devonshire | Wilson | *Hon. Richard Howard.* |
| 143 | The March to Finchley — | Hogarth | *Foundling Hospital.* |
| 144 | A view in Italy — — | Wilson | *Marquis of Abercorn.* |
| 145 | View of part of the ruins of Macænas' villa | Wilson | *Joseph Farington, Esq.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 146 | The Temple of Bacchus, near Rome | Wilson | *John Ewer, Esq.* |
| 147 | A Landscape — — | Wilson | *Sir W. W. Wynn, Bart.* |
| 148 | The bridge at Llangothlen, with Castle Dinas Bran — — | Wilson | *Sir. W. W. Wynn, Bart.* |
| 149 | Polling the Votes — — | Hogarth | *Mrs. Garrick.* |
| 150 | Chairing the Member — — | Hogarth | *Mrs. Garrick.* |
| 151 | Ruins on the coast of Bayæ — | Wilson | *John Trower, Esq.* |
| 152 | The Temple of Venus, on the coast of Bayæ | Wilson | *Ridley Colbourne, Esq.* |
| 153 | Landscape, a cavern scene — | Wilson | *Lady Ford.* |
| 154 | A small upright landscape — | Wilson | *Robert Ashby, Esq.* |
| 155 | A Landscape — — | Wilson | *John Hawkins, Esq.* |
| 156 | A view near Rome — — | Wilson | *John Hawkins, Esq.* |

SOUTH ROOM—*South End.*

| | | | |
|---|---|---|---|
| 157 | Celadon and Amelia — — | Wilson | *William Smith, Esq.* |
| 158 | Macænas' villa, at Tivoli — | Wilson | *Sir Geo. Beaumont, Bart.* |
| 159 | An evening scene — — | Wilson | *Mr. Coppin.* |
| 160 | Landscape, with figures bathing — | Wilson | *W. Leader, Esq.* |
| 161 | Landscape — — | Wilson | *Hon. A. Phipps.* |
| 162 | A view in Italy — — | Wilson | *Lady Ford.* |
| 163 | An Italian scene — — | Wilson | *Rev. Dr. Marlow.* |
| 164 | Small landscape — — | Wilson | *Thomas Daniel, Esq.* |
| 165 | Cicero at his villa — — | Wilson | *Sir W. W. Wynn, Bart.* |
| 166 | Sigismonda — | Hogarth | *J. H. Anderdon, Esq.* |
| 167 | The Royal Academy* — | Zoffani | His Majesty. |
| 168 | Macænas' villa, at Tivoli — | Wilson | *Miss Booth.* |
| 169 | Niobe — — — | Wilson | *Sir Geo. Beaumont, Bart.* |
| 170 | Landscape — — | Wilson | *Sir Richard C. Hoare, Bart.* |
| 171 | The Hermitage — — | Wilson | *Earl of Egremont.* |
| 172 | Landscape — — | Wilson | *Mrs. Pitcairn.* |
| 173 | Small Landscape — — | Wilson | *Lady Ford.* |
| 174 | Lake of Neimi — — | Wilson | *Lady Ford.* |
| 175 | Small Landscape — — | Wilson | *Lady Ford.* |

* For a list of the Portraits, see the Plate of reference at the end of the Catalogue.

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## SOUTH ROOM—*West Side.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 176 | View at Wilton — — | Wilson | *Earl of Pembroke.* |
| 177 | View on the Tiber, near Rome — | Wilson | *Earl of Dartmouth.* |
| 178 | Landscape — — | Wilson | *Thomas Lawrence, Esq.* |
| 179 | Adrian's villa, near Rome — | Wilson | *Viscount Palmerston.* |
| 180 | View of Rosamond's Pond, St. James's Park | Wilson | —— *Bragge, Esq.* |
| 181 | View of Wilton House — | Wilson | *Earl of Pembroke.* |
| 182 | View of Sion House from Kew Gardens | Wilson | *W. Leader, Esq.* |
| 183 | Solitude — — — | Wilson | *J. Todhunter, Esq.* |
| | Still let me pierce into the midnight depth<br>Of yonder grove, of wildest, largest growth,<br>That, forming high in air a woodland choir,<br>Nods o'er the mount beneath. At every step,<br>Solemn, and slow, the shadows blacker fall,<br>And all is awful listening gloom around.<br>These are the haunts of Meditation, these<br>The scenes where ancient bards th' inspiring breath,<br>Ecstatic felt, and from this world retir'd.<br>Thomson's Summer, line 516. | | |
| 184 | Solitude — — — | Wilson | *John Roberts, Esq.* |
| 185 | Morning — — — | Hogarth | *Sir W. Heathcote, Bart.* |
| 186 | Noon — — — | Hogarth | *Lord Gwydir.* |
| 187 | Landscape — — | Wilson | *Samuel Rogers, Esq.* |
| 188 | A view near Rome — — | Wilson | *Lady Douglas.* |
| 189 | An Italian scene — — | Wilson | *M. M. Zackary, Esq.* |
| 190 | A view near Rome — — | Wilson | *Marquis Camden.* |
| 191 | A scene in the Conquest of Mexico | Hogarth | *Earl of Upper Ossory.* |
| 192 | A Landscape — — | Wilson | *Lady Ford.* |
| 193 | A Landscape, with figures fishing — | Wilson | *J. Todhunter, Esq.* |
| 194 | Evening — — — | Hogarth | *Lord Gwydir.* |
| 195 | Night — — — | Hogarth | *Sir Wm. Heathcote, Bart.* |
| 196 | A view on the coast of Bayæ — | Wilson | *Lady Douglas.* |
| 197 | A Landscape — — | Wilson | *Viscount Palmerston.* |
| 198 | View of Wilton House — — | Wilson | *Earl of Pembroke.* |
| 199 | Meleager and Atalanta — | Wilson | *Sam. Rogers, Esq.* |
| 200 | View of Wilton House — — | Wilson | *Earl of Pembroke.* |
| 201 | A view of Rome — — | Wilson | *Earl of Dartmouth.* |

1814



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 202 | View of the bridge Remini — | Wilson | *W. Leader, Esq.* |
| 203 | Landscape — — | Wilson | *Sir M. W. Ridley, Bart.* |
| 204 | Small landscape — — | Wilson | *John Knight, Esq.* |

SOUTH ROOM—*North End.*

| | | | |
|---|---|---|---|
| 205 | View of Croome, Worcestershire | Wilson | *Earl of Coventry.* |
| 206 | Niobe — — | Wilson | His Highness the Duke of Gloucester. |
| 207 | Small landscape — — | Wilson | *J. W. Steers, Esq.* |
| 208 | View on the Tiber — | Wilson | *Mrs. White.* |
| 209 | Landscape and figures — | Wilson | *S. Squire, Esq.* |
| 210 | A view at Milbank — — | Wilson | *M. M. Zackary, Esq.* |
| 211 | View on the river Thames — | Wilson | *Lady Ford.* |
| 212 | Part of the ruins of Macænas' villa | Wilson | *J. N. Hughes, Esq.* |
| 213 | Portraits of the late Mrs. Sheridan and Mrs. Tickell — — | Gainsborough | *Rt. Hon. R. B. Sheridan.* |
| 214 | A view of Rome — — | Wilson | *Miss Brooke.* |
| 215 | Phaeton — — | Wilson | *Earl Cowper.* |
| 216 | View on the coast of Bayæ — | Wilson | *S. Peploe, Esq.* |
| 217 | Landscape — — | Wilson | *J. W. Steers, Esq.* |
| 218 | View on the Strada Nomentana — | Wilson | *S. Peploe, Esq.* |
| 219 | Landscape — — | Wilson | *Lady Ford.* |
| 220 | Landscape — — | Wilson | *Earl of Egremont.* |
| 221 | Landscape — — | Wilson | *Lady Ford.* |

1814



# BRITISH INSTITUTION FOR PROMOTING THE FINE ARTS IN THE UNITED KINGDOM.

THE DIRECTORS of the BRITISH INSTITUTION give notice, that the three following Premiums are proposed to be given for Pictures by Artists of, or resident in the United Kingdom, painted in the present year, and sent to the British Gallery on or before the 17th of January next.

1st. For the best Picture in Historical or Poetical Composition, Two Hundred Guineas.

2d. For the next best Picture in Historical or Poetical Composition, One Hundred Guineas.

3d. For the best Landscape, One Hundred Guineas.

The Directors reserve to themselves the power of withholding either of the Premiums, if they think proper.

A Picture's being painted by Commission, will not exclude it from competition for the Premium.

Any Picture painted for such Premium, may (if otherwise worthy) be exhibited for Sale in the Gallery next Winter, for the Benefit of the Artist.

No Artist will be entitled to more than one Premium in the Season.

No Pictures purchased by the Directors can be intitled to a Premium.

It is not expected that any Artist should give notice that his Picture is sent in for the Premium, as the competition will be equally open to all the Pictures that may be in the Gallery.

15*th March*, 1814.

By Order,

JOHN YOUNG,
*Keeper.*

London: Printed by W. Bulmer and Co.
Cleveland-row, St. James's.





1 Sr. Joshua Reynolds.
2 Sr. William Chambers.
3 George Michael Moser.
4 Francis Milner Newton.
5 Edward Penny.
6 Thomas Sandby.

7 Samuel Wale.
8 Willm. Hunter.
9 Francis Hayman.
10 Tan Chet qua a Chinese Artist
11 George Barret.
12 Francesco Bartolozzi.

13 Edward Burch.
14 Agostino Carlini.
15 Charles Catton.
16 Mason Chamberlin.
17 J. Baptist Cipriani.
18 Richard Cosway.

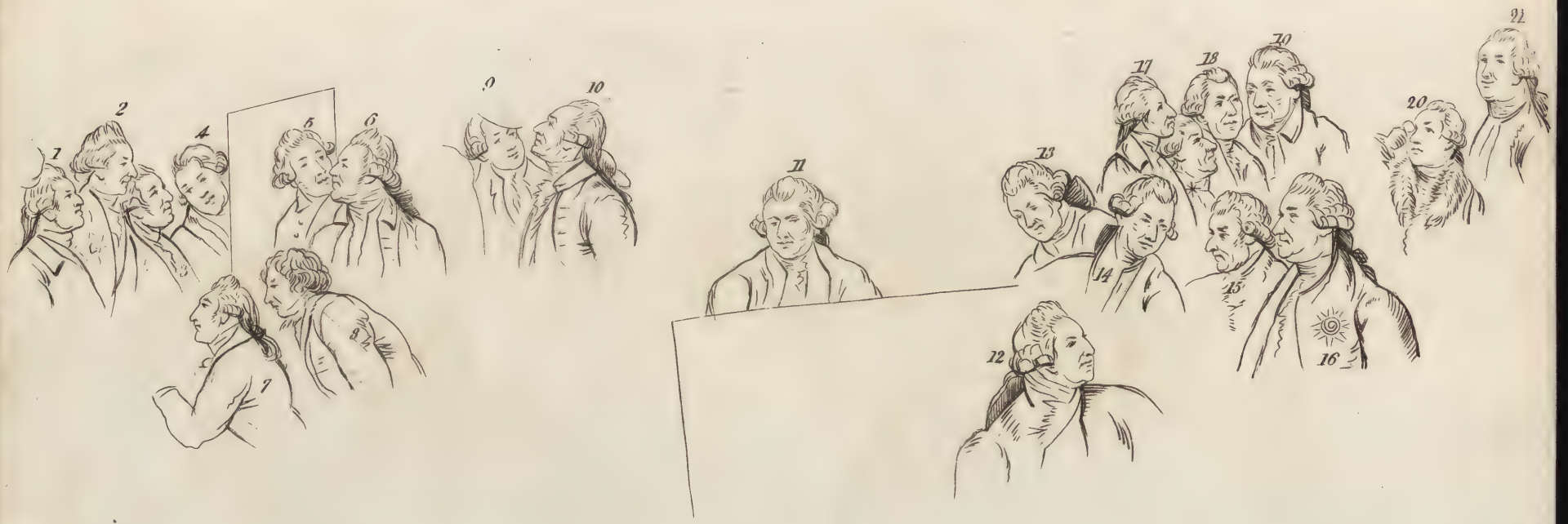
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20 William Hoare.
21 Nathaniel Hone.
22 Mrs. Angelica Kauffman.
23 Jeremiah Meyer.
24 Mrs. Mary Moser.

25 Joseph Nollekens.
26 John Richards.
27 Paul Sandby.
28 Dominick Serres.
29 Peter Toms.
30 William Tyler.

31 Benjamin West.
32 Richard Wilson.
33 Joseph Wilton.
34 Richard Yeo.
35 Johan Zoffany.
36 Francesco Zuccarelli.

ROYAL ACADEMY 1773.

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3 Earl of Plymouth
4 Mr Zoffani
5 Mr Stevenson

6 Earl of Dartmouth
7 Mr Loraine Smith
8 Lord Mount Edgecombe
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11 Mr Bianchi
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21 Mr Bruce * Mr Wilbraham

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# British Institution

FOR PROMOTING THE

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OPENED, JANUARY 18, 1806.

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PATRON.

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VICE-PATRON AND PRESIDENT.

THE MOST NOBLE THE MARQUIS OF STAFFORD,

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LONDON:

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1815.

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10115

## BRITISH INSTITUTION FOR PROMOTING THE FINE ARTS IN THE UNITED KINGDOM.

---

The Directors having purchased for Three Thousand Guineas, Mr. West's Picture of OUR SAVIOUR healing the Sick in the Temple, propose to publish by Subscription a Print of it, to be engraved in the Line manner by Charles Heath, Esq. of the dimensions of twenty-eight inches and a half by eighteen inches and a half.

The Price of the Prints to Subscribers to be Five Guineas each.

No Proofs to be taken off, except for the Subscribers to the purchase of the Picture; who are to have one Proof each, and one early Impression of the Print; and also two Proofs of the Etching, and two of the unfinished Impressions.

A Deposit of half the price to be paid on Subscribing, and the remainder on the delivery of the Prints, which will be made in the order in which the Subscriptions are received; the delivery being as early, as it is practicable for a Print of this magnitude and character to be engraved.

Subscriptions are admitted, and deposits received, by Mr. John Young, the Keeper, at the British Gallery only.

British Gallery, *April* 9, 1811.

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Her Royal Highness The Duchess of York,
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His Royal Highness The Duke of Cumberland,
His Royal Highness The Duke of Sussex,
His Royal Highness The Duke of Cambridge,
Her Royal Highness The Princess Augusta Sophia,
Her Royal Highness The Princess Elizabeth,
Her Royal Highness The Princess Mary,
Her Royal Highness The Princess Sophia,
Her Royal Highness The Princess Charlotte of Wales,

1815



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# PREFACE.

To gratify the public taste, and to animate the British Artist to exertion, the Directors of this Institution have, in former years, selected some of the best Productions of the British School; they now, with the same view, offer some of the most admired works of the Dutch and Flemish Schools, to the inspection and observation of the Public; and they take this opportunity of acknowledging the readiness and liberality with which the Possessors of these beautiful Specimens of Art, have lent them for the purposes of this Exhibition.

Whatever difference of opinion may exist, as to the best mode of directing the studies of youth to the attainment of excellence, all seem to agree that example is the most animating principle which influences their conduct. The Directors of the Institution, therefore, in submitting this Collection to the Public, do not present it merely for the purpose of amusing the curious, or of delighting the judicious; they hope that such productions may excite in the British Artist the ardour of emulation. They offer them to him not that he may copy, but that he may study them. They wish

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him to catch the spirit, rather than to trace the lines; and to set his mind, rather than his hands, to work upon this occasion.

They are fully aware how difficult is the task of those, who attempt to lay down precise rules for the guidance of the Artist: they know how uncertain are the steps by which the human mind is led to the attainment of knowledge of any kind, and that excellence in the Art of Painting is not of easy acquirement; that very much depends upon the Artist himself, and comparatively very little upon those who endeavour to assist him; that skill is the recompense of patience, of attention, and of labour, rather than the work of instruction; and that even the greatest facilities which can be given may produce carelessness and neglect, while difficulties and obstructions may excite industry, and lead to the attainment of perfection; but though they do not attempt to prescribe rules, they may guard against errors. To a superficial observer, many of the great works before us may seem the result of genius without the aid of study. No opinion can be more fallacious; and to the Artist, no mistake more fatal. Genius and fancy, it is true, give the magical charm to the productions of Art; but those who think that genius and fancy will supply the place of care, of attention, and of industry, mistake the course they have to pursue. They try by a short road to arrive at perfection, and never approach it; while those who travel diligently, and toil on the way, will probably arrive successfully at the end of their journey. *Rubens* would not have produced the works before us, without genius; but he did not throw aside rule and authority, until he had established himself upon their basis, nor until he had by practice and experience, obtained the just claim to pursue unrestrained his brilliant and successful career.

In presenting this collection to the Public, it is to the works of *Rubens*, of *Vandyke*, and of *Rembrandt*, that the Directors desire particularly to call the general attention. Each of these Masters has his peculiar merit: and from each may be derived, abundant

sources both of study and delight. The genius of *Rubens* was universal. He excelled in History, Allegory, Portrait, Animals, and Landscapes; he seems to have had more variety and more playfulness in his pencil than any other Artist. If sometimes he appears careless, it is never the effect of ignorance; he knew that what he gained in correctness, he might lose in freedom; and that freedom constituted one of the most fascinating charms of the Art. The Picture of the Bacchanalians is an example of his vivid and luxurious colouring; but brilliant as it is, it is still harmonious. And Moses raising the Brazen Serpent, and the allegory of Peace and War, are proofs that he could equally adapt deeper shadows and more sober tints when they were better suited to his purpose. For richness of colouring, grandeur of design, and facility both of invention and execution, no painter ever surpassed him.

Although *Vandyke* was not endowed with the same fertility of genius which characterized his Master; although he does not seem to have had the same confidence in himself, or to have dared to make the same bold and extraordinary attempts; yet he possessed more delicacy of taste, and his Portraits are superior to those of Rubens. That of Charles I. in this Exhibition, shews how much delicacy of execution may be combined with breadth, and with dignity: no Painter knew better how to appreciate these qualities than Sir Joshua Reynolds, and he pronounced this to be the finest Equestrian Portrait which had ever been produced.

As the splendid style of Rubens was well calculated for the Representation of Battles, of Triumphal Processions, and of all subjects of shewy magnificence, so the manner of *Rembrandt* was equally well adapted to give interest and effect to scenes of more solemn grandeur. He has, perhaps, above all other masters, the merit of originality. In others, we can trace the road by which they travelled; but *Rembrandt* struck out a path of his own, which conducted him to a very high degree of perfection in his Art. In the skilful management of light and shadow, on which so much

of the sentiment of a Picture depends, he is surpassed by none; and if, as has been observed, the expression of his characters is sometimes mean, it is always appropriate. In the practical part of his art, no Painter understood better the management of the background of his Picture; he could render it broad and quiet without barrenness, rich and active without disturbance, and he always made it most advantageously conducive to the general purposes of his work. The Wise Men's offering, and Anslo and his Wife, are among the finest of his works; these, and the other productions of this Master which the Directors have selected, will be universally admired as a most captivating display of strength, richness, solidity, and truth.

In addition to the works of these illustrious Artists, the Directors have endeavoured to obtain specimens, of the other most celebrated Masters of the Dutch and Flemish Schools. Among them *Cuyp* stands pre-eminent: the brilliant day-light of his Pictures enlivens every Collection in which they are found. *Gerard Douw*, *Metzu*, *F. Mieris*, *Terburgh*, *Potter*, *A. Ostade*, *Teniers*, *J. Steen*, *Berghem*, *Both*, and *Vandervelde*, display generally the most faithful and exact imitation of nature: they all shew what assiduity may accomplish; and some of them unite with care and industry several of the higher qualities of the Art.

The Directors trust that this magnificent display, will be productive of much advantage. To shew what may be attained, is likely to lead to the endeavour to attain it. Great examples are the true promoters of emulation, the surest conductors to excellence. Who can doubt that the genius of a WELLINGTON will create future heroes to achieve the most brilliant exploits for the glory of our country? Let us hope that the genius of *Rubens* may produce Artists to record them.

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# CATALOGUE

OF

# PICTURES

BY

## RUBENS, REMBRANDT, VANDYKE,

AND OTHER

## ARTISTS OF THE FLEMISH AND DUTCH SCHOOLS,

WITH WHICH THE

## PROPRIETORS HAVE FAVOURED THE BRITISH INSTITUTION

FOR

## THE GRATIFICATION OF THE PUBLIC,

AND FOR THE

## BENEFIT OF THE FINE ARTS IN GENERAL.

☞ It is particularly requested that no one will touch the Pictures.

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The Numbers of the Pictures commence with the Portrait of King Charles I. placed at the upper end of the

## North Room.

*North End.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 1 | PORTRAIT of King Charles I. on horseback | Vandyke | *Duke of Marlborough.* |
| 2 | Lady and Child — — | Vandyke | *Sir A. Hume, Bart.* |
| 3 | An allegory — — — | Rubens | *A. Champernowne, Esq.* |
| 4 | Landscape, sun-set — — | Rubens | *Right Hon. Charles Long.* |

## NORTH ROOM.—*East Side.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 5 | A Triumphal procession — | Rubens | *Earl of Darnley.* |
| 6 | The Doctors of the Church — | Rubens | *Sir W. W Wynn, Bart.* |
| 7 | The Brazen Serpent — — | Rubens | *J. Graves, Esq* |
| 8 | Landscape, harvest scene, with a rainbow | Rubens | *A. Champernowne, Esq.* |
| 9 | Portrait of Govartius — | Vandyke | *J. J. Angerstein, Esq.* |
| 10 | Landscape — — | Rubens | *Sir Geo. Beaumont, Bart.* |
| 11 | The Abbé Scalier — — | Vandyke | *Sir Thomas Baring, Bart.* |
| 12 | Candle-light — — | Rubens | *C. Duncombe, Esq. M. P.* |
| 13 | Earth and Water, the parents of plenty, an allegory — — | Rubens | *Earl of Mulgrave.* |
| 14 | A girl looking from a window — | Rembrandt | *Dulwich College.* |
| 15 | Small landscape — — | Rubens | *Lady Stuart.* |
| 16 | Bacchanalians — — | Rubens | *Duke of Marlborough.* |
| 17 | The watering place — — | Rubens | *Dow. Duch. of Buccleugh.* |
| 18 | Landscape — — | Rubens | *Marquis Camden.* |
| 19 | Moon-light — — | Rubens | *Earl of Mulgrave.* |

## NORTH ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 20 | Portraits of the Lords Stuart — | Vandyke | *Earl of Darnley.* |
| 21 | The elevation of the Cross — | Rubens | *Jeremiah Harman, Esq.* |
| 22 | Horses of Achilles — — | Vandyke | *Right Hon. Charles Long.* |
| 23 | Portrait of the Duchess of Savoy | Vandyke | *Earl of Aberdeen.* |
| 24 | Fishing under the ice — | Cuyp | *Duke of Bedford.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| | **NORTH ROOM—*West Side.*** | | |
| 25 | Landscape — — — | Rembrandt | *John Knight, Esq.* |
| 26 | Landscape, with Tobit and the Angel | Rembrandt | *Rev. W. H. Carr.* |
| 27 | An old woman reading — | Rembrandt | *Duch. Dow^r. of Buccleugh.* |
| 28 | Portrait of a man with a hawk — | Rembrandt | *Earl of Grosvenor.* |
| 29 | Head of a Rabbi — — | Rembrandt | *Geo. Hayter, Esq.* |
| 30 | Portrait of himself — | Rembrandt | *Earl of Ilchester.* |
| 31 | Anslo and his Wife — — | Rembrandt | *Earl of Ashburnham.* |
| 32 | The Wise Mens' offering — | Rembrandt | H. R. H. THE PR. REGENT. |
| 33 | Head of an old man — | Rembrandt | *N. W. Ridley Colburn, Esq.* |
| 34 | Head of a Rabbi — — | Rembrandt | *Sir Geo. Beaumont, Bart.* |
| 35 | A girl's head — — | Rembrandt | *Rev. W. H. Carr.* |
| 36 | Portrait of a lady with a fan — | Rembrandt | *Earl of Grosvenor.* |
| 37 | The Windmill — — | Rembrandt | *W. Smith, Esq M. P.* |
| 38 | Tribute Money — — | Rembrandt | *Sir Simon Clark, Bart.* |
| 39 | Portrait of Peter Cornelius Van Hooft, a celebrated Flemish Historian, and a friend of Rembrandt; he is said to have translated Homer — — | Rembrandt | *Sir A. Hume, Bart.* |
| 40 | The cradle — — — | Rembrandt | *R. P. Knight, Esq.* |
| 41 | The Adoration of the Shepherds | Rembrandt | *J. J. Angerstein, Esq.* |
| | **MIDDLE ROOM—*East Side.*** | | |
| 42 | Small landscape, with cattle and figures | Cuyp. | *Earl of Carlisle.* |
| 43 | An interior, a woman opening oysters; the figure in the red cap, a portrait of Francis Mieris, the painter — — | Jan Steen | *H. P. Hope, Esq.* |
| 44 | A lady reading a letter — — | G. Terburgh | H. R. H. THE PR. REGENT. |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 45 | The Schoolmaster — — | Jan Steen | *Marquis Camden.* |
| 46 | Landscape, with a fall of water, and travellers passing a bridge, view of the Lago di Bolsena — — | Both | *Mrs. Arnold.* |
| 47 | Village politicians — — | Jan Steen | *Hon. A. Phipps.* |
| 48 | St. Sebastian — — | Vandyke | *Earl of Mulgrave.* |
| 49 | A horse fair — — — | Wouwermans | *G. Hibbert, Esq.* |
| 50 | Landscape, with horses and figures — | Wouwermans | *H. P. Hope, Esq.* |
| 51 | Landscape, with horses and figures, a farrier's shop in the background — | Wouwermans | *Earl of Harrington.* |
| 52 | Landscape, with cattle and figures — | Cuyp | *Earl of Carlisle.* |
| 53 | A lady reading a letter — | Terburgh | *G. Hibbert, Esq.* |
| 54 | A battle-piece — — | Wouwermans | *Lord Dundas.* |
| 55 | View of Lago di Bolsena, with soldiers guarding prisoners — — | Both | *Lord Dundas.* |
| 56 | View of one of the towns in Holland | Vander Heiden | *H. P. Hope, Esq.* |
| 57 | Cattle, with travellers and shepherds — | Cuyp | *Earl of Carlisle.* |

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MIDDLE ROOM—*South End.*

| | | | |
|---|---|---|---|
| 58 | Portrait of the Marquis of Huntley — | Vandyke | *Dow. Duch. of Buccleugh.* |
| 59 | Cattle on the banks of a river — | Cuyp | *H. P. Hope, Esq.* |
| 60 | Portrait of Francis Earl of Bedford — | Vandyke | *Duke of Bedford.* |
| 61 | Portrait of Lady Shirley — — | Vandyke | *Earl of Egremont.* |
| 62 | A man eating shrimps — — | F. Mieris | *H. P. Hope, Esq.* |
| 63 | Landscape, with a woman milking a cow in the foreground; on the left, a stable with horses — — — | P. Potter | H. R. H. THE PR. REGENT. |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| | **MIDDLE ROOM.—*West Side.*** | | |
| 64 | Landscape; a view in Italy — | Both | *Lady Stuart.* |
| 65 | Inside of a church — — | De Hoogest | *Earl of Mulgrave.* |
| 66 | Algernon Earl of Northumberland, and Lady Anne Cecil his wife — | Vandyke | *Earl of Egremont.* |
| 67 | View of Dort — — — | Cuyp | *Sir A. Hume, Bart.* |
| 68 | A man writing a letter — — | Metzu | *H. P. Hope, Esq.* |
| 69 | Cattle at a fountain — — | Berghem | *Dulwich College.* |
| 70 | An allegory of war and peace — | Rubens | *Marquis of Stafford.* |
| 71 | Landscape, with cattle and horses — | Wouwermans | *Dulwich College.* |
| 72 | The corset rouge — — | Metzu | *Sir Simon Clark, Bart.* |
| 73 | Woman with a rabbit — — | G. Douw | *H. P. Hope, Esq.* |
| 74 | Corset bleu — — | Metzu | *George Hibbert, Esq.* |
| 75 | Boors smoaking — — | Teniers | *Jeremiah Harman, Esq.* |
| 76 | A lady reading a letter — | Metzu | *H. P. Hope, Esq.* |
| 77 | A gale, with a yacht firing a salute — | Vandervelde | *Jeremiah Harman, Esq.* |
| 78 | Portraits of the Earl of Newport, and Lord Goring — — — | Vandyke | *Earl of Egremont.* |
| 79 | Village feast — — | Teniers. | *Earl of Ashburnham.* |
| 80 | An interior — — — | De Hooge | *Earl of Mulgrave.* |
| 81 | An Italian scene — — | Both | *Lady Stuart.* |
| | **MIDDLE ROOM.—*North End.*** | | |
| 82 | Portrait of Mrs. Kirk, bed-chamber woman to Queen Henrietta Maria — | Vandyke | *Lady Lucas.* |
| 83 | An interior, with figures smoaking — | A. Ostade | *John Graves, Esq.* |
| 84 | Domestic scene; an interior — | A. Ostade | H. R. H. THE PR. REGENT. |

| No. | | Painters. | Proprietors. |
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| 85 | The village ball — — — | A. Ostade | *John Dent, Esq.* |
| 86 | Portrait of Anne, Countess of Bedford | Vandyke | *Duke of Bedford.* |
| 87 | Portrait of Rachel, Countess of Southampton — — — | Vandyke | *Lady Lucas.* |
| 88 | An interior — — — | A. Ostade | *Jeremiah Harman, Esq.* |
| 89 | Boors regaling; an interior — | A. Ostade | *Sir. A. Hume, Bart.* |
| 90 | An interior — — — | A. Ostade | *J. F. Tuffen, Esq.* |

SOUTH ROOM.—*East Side.*

| | | | |
|---|---|---|---|
| 91 | A sea shore, with ships at anchor, and men of war in the offing — — | Vandervelde | *Lady Stuart.* |
| 92 | A hawking party — — | Wouwermans | *C. Duncombe, Esq. M. P.* |
| 93 | Landscape, with figures and cattle passing a bridge — — — | Cuyp | *John Knight, Esq.* |
| 94 | The castle of Benthiem — — | Ruysdale | *W. Smith, Esq. M. P.* |
| 95 | Conversion of St. Paul — — | Rubens | *R. H. Davis, Esq. M. P.* |
| 96 | A brisk gale, with men of war — | Vandervelde | *W. Smith, Esq. M. P.* |
| 97 | A village feast — — | Teniers | *Duke of Bedford.* |
| 98 | View of the Dutch coast, with a man of war under sail — — | Vandervelde | *Lady Stuart.* |
| 99 | Landscape, evening, with travellers | Cuyp | *W. Smith, Esq. M. P.* |
| 100 | Landscape, with figures — — | Cuyp | *Earl of Ashburnham.* |
| 101 | A sea-coast, with boats and men of war | Backhuysen | *Lady Stuart.* |
| 102 | A village fête — — — | Teniers | *P. Metcalfe, Esq.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| | SOUTH ROOM—*South End.* | | |
| 103 | Portrait of Henry Earl of Southampton | Mirevelde | *Duke of Bedford.* |
| 104 | Landscape; an Italian scene with travellers — — — | Both | *Duke of Bedford.* |
| 105 | A water mill — — — | Hobbima | *Viscount Palmerston.* |
| 106 | George Villiers Duke of Buckingham on horseback, with allegorical figures | Rubens | *Earl of Jersey.* |
| 107 | Fruit and flowers — — | Van Huysum | *H. P. Hope, Esq.* |
| 108 | Landscape, evening, with peasants travelling — — — | Berghem | *W. Smith, Esq. M. P.* |
| 109 | Flowers — — | Van Huysum | *H. P. Hope, Esq.* |
| 110 | Portrait of the Archduke Albert | Rubens | *Earl of Upper Ossory.* |
| 111 | Cattle in a landscape — — | P. Potter | *Duke of Bedford.* |
| 112 | A forest scene — — | Hobbima | *John Dent, Esq.* |
| | SOUTH ROOM.—*West Side.* | | |
| 113 | Sea-piece — — | Vandervelde | *John Knight, Esq.* |
| 114 | Mountainous landscape, with cattle and figures — — — | Berghem | *Viscount Palmerston.* |
| 115 | Dead hare — — | Weenix | *H. P. Hope, Esq.* |
| 116 | St. Amand receiving St. Bavo into his Abbey — — — | Rubens | *Rev. W. H. Carr.* |
| 117 | Figures dancing — — | Teniers | *Lord de Dunstanville.* |
| 118 | A river view, with passage boats | Cuyp | *Earl of Carlisle.* |
| 119 | A Magdalen in a landscape — | Vanderwerf | *H. P. Hope, Esq.* |
| 120 | The Assumption of the Virgin — | Vandyke | *T. Hope, Esq.* |
| 121 | A triumph — — | Rubens | *Earl of Liverpool.* |
| 122 | A fisherman, and a woman with poultry | W. Mieris | *John Dent, Esq.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 123 | Portrait of Marshal Turenne on horseback | Rembrandt | *Earl Cowper.* |
| 124 | Landscape, sun-set — — | Rubens | *Sir W. W. Wynn, Bart.* |
| 125 | Dædalus and Icarus — — | Vandyke | *John Knight, Esq.* |
| 126 | An allegory — — | Rubens | *Earl of Liverpool.* |
| 127 | The showman — — | W. Mieris | *J. F. Tuffen, Esq.* |
| 128 | Dead stag — — | Weenix | *H. P. Hope, Esq.* |
| 129 | A procession — — | Rubens | *A. Champernowne, Esq.* |
| 130 | The temptation of St. Antony — | Teniers | *P. Metcalfe, Esq.* |
| 131 | The incantation — — | Teniers. | *Marchioness of Thomond.* |
| 132 | Woman with a parrot — — | Jordaens | *Earl of Darnley.* |
| 133 | River view, with a raft — | Cuyp | *Lady Stuart.* |
| 134 | View of Dort — — | Cuyp | *Lady Stuart.* |

SOUTH ROOM.—*North End.*

| | | | |
|---|---|---|---|
| 135 | Portrait of Henry Earl of Northumberland | Vandyke | *Earl of Egremont.* |
| 136 | Landscape, with cattle and figures | Rubens | *Lord George Cavendish.* |
| 137 | A stable, with horses and figures | P. Potter | *H. P. Hope, Esq.* |
| 138 | Fruit and flowers — — | Van Huysum | *J. Thompson, Esq.* |
| 139 | Landscape; the approach of a storm, with cattle — — — | P. Potter | *H. P. Hope, Esq.* |
| 140 | Lord Strafford and his Secretary — | Vandyke | *Earl Fitzwilliam.* |
| 141 | Portrait of Lord Grandison — | Vandyke | *Duke of Grafton.* |
| 142 | The exterior of a cottage, with a woman cleaning muscles — — | Ostade | *H. P. Hope, Esq.* |
| 143 | A man's head — — | F. Mieris | *Lord de Dunstanville.* |
| 144 | Flowers — — — | Van Huysum | *J. Thompson, Esq.* |
| 145 | Dead birds — — — | Ghysels | *H. P. Hope, Esq.* |
| 146 | Portrait of a lady — — | F. Mieris | *Lord de Dunstanville.* |

1815



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1816

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1816

# CATALOGUE

OF

# PICTURES

OF THE

# ITALIAN AND SPANISH SCHOOLS,

WITH WHICH THE

PROPRIETORS HAVE FAVOURED THE BRITISH INSTITUTION

FOR

THE GRATIFICATION OF THE PUBLIC,

AND FOR THE

BENEFIT OF THE FINE ARTS IN GENERAL.

☞ It is particularly requested that no one will touch the Pictures.

1816

The Numbers of the Pictures commence with the Cartoon of Raphael.

## North Room.

*North End.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 1. | THE miraculous Draught of Fishes—*Cartoon* — — — — | Raphael. | HIS MAJESTY. |
| 2* | Triumph of Galatea, fresco — | A. Carracci | *T. W. Coke, Esq.* |
| 2 | St. Peter, from the Barbarini Palace — | Guido. | *Rev. W. H. Carr.* |
| 3 | Holy Family, from the Aldobrandini Palace | A. del Sarto | *Rev. W. H. Carr.* |
| 4 | Landscape with Moses and the burning Bush — — — — | Dominichino. | *Viscount Anson.* |

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| No | | Painters. | Proprietors. |
|---|---|---|---|
| | **NORTH ROOM.—*East Side.*** | | |
| 5 | St. Catherine, from the Aldobrandini Palace | Raphael | *Lord Northwick.* |
| 6 | Portrait of the Doge Cignani and Family | G. Bassano | *Earl of Mulgrave.* |
| 7 | Holy Family with St. Francis, composition and drawing, Michael Angelo, from the Collection of the Senateur Cambiaso, at Genoa — — | S. del Piombo | *Sir Thomas Baring, Bart.* |
| 8 | Landscape — — — | G. Poussin | *G. Watson Taylor, Esq.* |
| 9 | The Reposo, from the Orleans Gallery | An. Carracci | *Marquis of Stafford.* |
| 10 | The Marriage at Cana — | Murillo | *G. Hibbert, Esq.* |
| 11 | Bacchus and Ariadne, from the Aldobrandini Palace — — — | Titian | *Thomas Hamlet, Esq.* |
| 12 | The Angel appearing to Hagar in the Desart — — — | Fran. Mola | *Sir A. Hume, Bart.* |
| 13 | The Presentation in the Temple, from the Orleans Gallery — | G. Bassano | *Marquis of Stafford.* |
| 14 | Portrait of Lorenzo de Medicis — | S. del Piombo | *Earl of Aberdeen.* |
| 15 | Landscape, with the Flight into Egypt, from the Justiniani Palace — | An. Carracci | *Earl of Suffolk.* |
| 16 | Landscape, with Tobit and the Angel | Dominichino | *Viscount Anson.* |
| 17 | Portrait of the Cardinal Bibbiena | Raphael | *R. P. Knight, Esq.* |
| | **NORTH ROOM.—*South End.*** | | |
| 18 | The Virgin and the Child, from the Collection of the Senateur Cambiaso, at Genoa | Julio Romano | *Sir Thomas Baring, Bart.* |
| 19 | The Triumph of David — — | N. Poussin | *Dulwich College.* |
| 20 | Christ in the Garden — — | Albano | *John Knight, Esq.* |
| 21 | The Flower Girl - - | Murillo | *Dulwich College.* |
| 22 | The Shepherd's Offering, from the Crozat Collection — — — | P. Veronese | *Earl of Aberdeen.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| | **NORTH ROOM—*West Side.*** | | |
| 23 | Landscape, with Diana and her Nymphs, from the Justiniani Palace — | Dominichino | *Geo. Byng, Esq.* |
| 24 | Portrait of Maria Raffalino — | Parmigiano | *R. P. Knight, Esq.* |
| 25 | The Holy Family — — | A. del Sarto | *A. Champernowne, Esq.* |
| 26 | The Virgin and Child with Angels, from the Escurial — — | L. da Vinci | *A. Baring, Esq.* |
| 27 | Landscape, with Tobit and the Angel | S. Rosa | *B. West, Esq.* |
| 28 | Landscape, with a Procession and Sacrifice, from the Altieri Palace — | Claude | *Ph. J. Miles, Esq.* |
| 29 | Europa, from the Orleans Gallery | Titian | *Earl of Darnley.* |
| 30 | The Virgin and Child, and St. John, from the Escurial — — | Raphael | *Sir T. Baring, Bart.* |
| 31 | Christ disputing with the Doctors, from the Aldobrandini Palace — | L. da Vinci | *Lord Northwick.* |
| 32 | The Virgin and Infant Saviour — | Raphael | *Earl Cowper.* |
| 33 | Ecce Homo — — — | Guido | *Sir T. Baring, Bart.* |
| | **MIDDLE ROOM—*East Side.*** | | |
| 35 | Landscape, Storm, with Dido and Æneas, from the Falconieri Palace — | G. Poussin | *Rev. W. H. Carr.* |
| 36 | Portrait of Countess de Mattei — | A. del Sarto | *Earl Grosvenor.* |
| 37 | Landscape, with Mercury and Battus, from the Ghigi Palace — — | S. Rosa | *Lady Lucas.* |
| 38 | A Man drinking — — | Titian | *Sir A. Hume, Bart.* |
| 39 | Landscape, from the Colonna Palace | G. Poussin | *Ph. J. Miles, Esq.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 40 | Landscape, with a Reposo, from the Orleans Gallery — — | F. Mola | *Right Hon. Charles Long.* |
| 41 | Study of Heads — — | Corregio | *Sir T. Baring, Bart.* |
| 42 | Landscape, with Nymphs and Satyrs | An. Carracci | *Sir T. Baring, Bart.* |
| 43 | The Plague at Athens, from the Colonna Palace — — | N. Poussin | *Thomas Jones, Esq.* |
| 44 | Figures on Horseback, in a landscape | Velasquez | *His Ex. E. Bourke, &c.* |
| 45 | The Toilette of Venus, from the Orleans Gallery — — — | An. Carracci | *Earl of Darnley.* |
| 46 | Figures in a Landscape — | Velasquez | *His Ex. E. Bourke, &c.* |
| 47 | Virgin and Child, with Angels - | F. Bartolomeo | *Earl Powis.* |
| 48 | St. Sebastian and St. Cecilia | Lav. Fontana | *Rev. J. Sanford.* |
| 49 | Bacchanalians in a Landscape — | N. Poussin | *John Knight, Esq.* |

MIDDLE ROOM—*South End.*

| | | | |
|---|---|---|---|
| 50 | St. John Preaching in the Wilderness | Guido | *Dulwich College.* |
| 51 | Christ and St. Peter, from the Aldobrandini Palace — — — | A. Carracci | *Thomas Hamlet, Esq.* |
| 52 | A Reposo — — — | Murillo | *George Byng, Esq.* |
| 53 | St. Jerome with the Angel — | Guido | *John Graves, Esq.* |
| 54 | The Nativity — — | L. Carracci | *Sir Thomas Baring, Bart.* |
| 55 | Ecce Homo — — | Guido | *B. West, Esq.* |
| 56 | A small whole-length Portrait in armour | Giorgione | *B. West, Esq.* |

MIDDLE ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 57 | Head of a Boy — — | A. del Sarto | *Earl of Aberdeen.* |
| 58 | The Magdalen, from the Borghese Palace | A. Carracci | *Sir M. M. Sykes, Bart.* |

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| No. | | Painters. | Proprietors. |
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| 59 | Theseus lifting the Stone — | N. Poussin | *John Knight, Esq.* |
| 60 | Landscape with Figures — | N. Poussin | *Sir W. W. Wynn. Bart.* |
| 61 | Head of Tasso — — | Bassan | *Sir A. Hume, Bart.* |
| 62 | Landscape with Figures — | G. Poussin | *B. West, Esq.* |
| 63 | Holy Family, with St. Elizabeth | Parmigiano | *Sir Thomas Baring, Bart.* |
| 64 | David encamped at the Cave of Adulam, from the Ghigi Palace — | Claude | *Rev. W. H. Carr.* |
| 65 | Portrait of a Cardinal — | Velasquez | *Henry Banks, Esq.* |
| 66 | Landscape and Figures — | Claude | *Sir G. Beaumont, Bart.* |
| 67 | Cephalus and Aurora — — | N. Poussin | *John Knight, Esq.* |
| 68 | Landscape, from the Colonna Palace | G. Poussin | *Right Hon. Charles Long.* |
| 69 | Holy Family — — | Garofolo | *G. J. Cholmondely, Esq.* |
| 70 | Dead Christ with Angels, from the Borghese Palace — — | Guercino | *Rev. W. H. Carr.* |

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MIDDLE ROOM—*North End.*

| | | | |
|---|---|---|---|
| 71 | St. John with the Lamb — | Murillo | *Sir Simon Clark, Bart.* |
| 72 | St. Jerome, from the Ricardi Palace, at Florence — — | P. de Cortona | *Sir Thomas Baring, Bart* |
| 73 | Holy Family, from the Orleans Collection | A. Carracci | *Earl of Suffolk.* |
| 74 | The Vision of Ezekiel, from the Orleans Collection — — | Raphael | *Sir Thomas Baring, Bart.* |
| 75 | Virgin and Child, with Angels — | Murillo | *Dulwich College.* |
| 76 | The Good Shepherd — | Murillo | *Sir Simon Clark, Bart.* |
| 77 | The Magdalene, from the Aldobrandini Palace — — | A. Carracci | *R. P. Knight, Esq.* |
| 78 | Our Saviour and his Disciples, at Emaus | P. Veronese | *Marquis of Stafford.* |
| 79 | St. Francis with the Angel — | L. Carracci | *R. P. Knight, Esq.* |

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## SOUTH ROOM—*East Side.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 80 | Virgin and Child, with St. John | P. del Vaga | *J. Rawlings, Esq.* |
| 81 | The Assumption of the Virgin — | Beato A. da Fiesole | *Rev. J. Sanford.* |
| 82 | The Mocking of Christ — | Caravaggio | *Thomas Jones, Esq.* |
| 83 | Landscape, with Historical Figures | Claude | *Earl of Egremont.* |
| 84 | Christ Tempted, from the Orleans Collection — — — | Titian | *Thomas Hope, Esq.* |
| 85 | A Sea Port — — | Claude | *Sir W. W. Wynn, Bart.* |
| 86 | Portrait of a Lady and her Son | Giorgione | *R. P. Knight, Esq.* |
| 87 | The Communion of St. Nicholas | P. Veronese | *British Institution.* |
| 88 | Landscape with Figures — | N. Poussin | *Sir Geo. Beaumont, Bart.* |
| 89 | Portrait, said to be of Luther — | Pordenone | *Sir A. Hume, Bart.* |
| 90 | St. John — — | L. Carracci | *B. West, Esq.* |
| 91 | Landscape — — | G. Poussin | *I. O. Bowles, Esq.* |
| 92 | A Man selling water melons — | Caravaggio | *A. Champernowne, Esq.* |
| 93 | The Death of Regulus, from the Colonna Palace — — — | S. Rosa | *Earl of Darnley.* |
| 94 | Holy Family — — — | Titian | *B. West, Esq.* |
| 95 | Landscape | Fran. Mola | *Ridley Colborne, Esq.* |

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## SOUTH ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 96 | Paul preaching at Athens.—*Cartoon* | Raphael | His Majesty. |
| 97 | Head of our Saviour. Cartoon for the great Picture of the Last Supper, at Milan | L. da Vinci | *Sir T. Baring, Bart.* |

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## SOUTH ROOM.—*West Side.*

| No. | | Painters. | Proprietors. |
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| 98 | Head of an Apostle — — | L. da Vinci | *Sir T. Baring, Bart.* |
| 99 | Head of an Apostle — — — | L. da Vinci | *Sir T. Baring, Bart.* |
| 100 | Head of an Apostle — — | L. da Vinci | *Sir T. Baring, Bart.* |
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| 107 | The Marriage of St. Catherine — | Titian | *Lord Dundas.* |
| 108 | Sleeping Child — — | Alonzo Cano | *Henry Banks, Esq.* |
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| 111 | The Death of Tancred — — | N. Poussin | *Earl Powlett.* |
| 112 | St. John writing the Revelations, from the Justiniani Palace — | Dominichino | *Ph. J. Miles, Esq.* |
| 113 | Charity — — — | Carlo Dolce | *Rev. J. Sanford.* |
| 114 | Christ bearing his Cross, from the Ricardi Palace at Florence — | Carlo Dolce | *Sir Thomas Baring, Bart.* |
| 115 | The Shepherd's Offering — | Carlo Dolce | *Earl Cowper.* |
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| 118 | Titian's Daughter with a Casket, from the Orleans Collection — | Titian | *Lady Lucas.* |
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| 120 | A Man's Portrait — — | A. del Sarto | *Earl Cowper.* |

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SOUTH ROOM—*North End.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 121 | Virgin and Child, and St. John | Titian | *Marquis of Lansdowne.* |
| 122 | Bacchanalian Dance — | N. Poussin | *Thomas Hamlet, Esq.* |
| 123 | St. John writing the Revelations | G. Bassano | *Earl Powis.* |
| 124 | Virgin, with the Infant Saviour | Raphael | *Ph. J. Miles, Esq.* |
| 125 | Adonis going to the Chace — | Titian | *Earl of Darnley.* |

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1817

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1817.

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## North Room.

*North End.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Elymus the Sorcerer—*Cartoon* — | Raphael. | His Majesty. |

NORTH ROOM.—*East Side.*

| | | | |
|---|---|---|---|
| 2 | Portrait of himself — — | N. Hone. | *H. Hone, Esq.* |
| 3 | Judith dressing — — | Opie. | *Earl of Egremont.* |
| 4 | Portrait of Miss Lister, Sister to Lord Ribblesdale — — | Sir J. Reynolds. | *T. L. Parker, Esq.* |

1817



| | Painters. | Proprietors. |
|---|---|---|
| 5 The Death of Dido — — | Runciman. | *D. Stuart, Esq.* |
| 6 Bachanalian Dance — — — | Mortimer. | *J. W. Steers, Esq.* |
| 7 A Smith's Shop — — | Wright. | *Viscount Melbourne.* |
| 8 Scene from "Much Ado about Nothing." Act iii. Scene i. — — | Peters. | *Sir Thomas Baring, Bart.* |
| 9 Catharine and Petruchio. From the "Taming of the Shrew." — | Wheatly. | *Thomas Pares, Esq.* |
| 10 The Fire of London — — | De Loutherbourgh | *Sir Thomas Baring, Bart.* |
| 11 An Academy — — | Wright. | *Viscount Melbourne.* |
| 12 Landscape, with market people — | Gainsborough. | *A. Davison, Esq.* |
| 13 Scene from the Merry Wives of Windsor. Act iii. Scene iii. — — | Peters. | *Sir Thomas Baring, Bart.* |
| 14 Portrait of his Mother — — | Opie. | *Mrs. Opie.* |
| 15 Portrait of Miss Linley and her Brother | Gainsborough. | *Duchess of Dorset.* |

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NORTH ROOM.—*South End.*

| | | |
|---|---|---|
| 16 View taken in the Bay of Oaitepeha, in the Island of Otaheite — | Hodges. | *First Lord of the Admiralty* |
| 17 Sutler's Booth — — | De Loutherbourgh | *Mrs. De Loutherbourgh.* |
| 18 The dead Robin — — | Sir J. Reynolds. | *Sir T. B. Proctor, Bart.* |
| 19 Portrait of Lady Charlotte Duncombe | Hoppner. | *Bishop of Oxford.* |
| 20 A Storm, with Banditti — — | Wilson. | *Sir A. Hume, Bart.* |
| 21 Portrait of Miss Rich — — | Hogarth. | *John Heywood, Esq.* |
| 22 Small Landscape — — | Wilson. | *Thomas Stokes, Esq.* |
| 23 The Elopement — — | Opie. | *N. W. Ridley Colborne, Esq.* |
| 24 Temples at Pæstum — — | Wright. | *Viscount Palmerstone.* |
| 25 Landscape, with Cattle — — | Gainsborough. | *Sir G. Warrender, Bart.* |
| 26 Portrait of the Countess of Mulgrave | Hoppner. | *Earl of Mulgrave.* |

1817



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 27 | Robinetta — — — | Sir J. Reynolds. | *Sir Henry Smith, Bart.* |
| 28 | Study of a Horse — — | Stubbs. | *B. West, Esq P. R. A.* |
| 29 | The Piping Boy — — | Hone | *John Heywood, Esq.* |
| 30 | Landscape — — | Wilson. | *B. West, Esq. P. R. A.* |

NORTH ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 31 | Holy Family, painted in Italy — | Sir J. Reynolds. | *Earl of Egremont.* |
| 32 | Portrait of Sir Charles Lucas — | Dobson. | *Lord Braybrooke.* |
| 33 | A Cottage Girl — — | Opie. | *Mrs. Lawrence.* |
| 34 | Orpheus — — — | Dance. | *Sir W. W. Wynn, Bart.* |
| 35 | The Death of Orpheus — — | Mortimer. | *J. W. Steers, Esq.* |
| 36 | Death of the Earl of Chatham — | Copley. | *A. Davison, Esq.* |
| 37 | Portrait of Lady Hamilton — | Sir J. Reynolds | *Earl of Lauderdale* |
| 38 | St. Cecilia — — — | Romney. | *Montague Burgoyne, Esq.* |
| 39 | Portrait — — — | Sir J. Reynolds. | *Mrs. Lawrence.* |
| 40 | Sir Artegal, the Iron Man, from Spenser | Mortimer. | *Sir T. Bernard, Bart.* |
| 41 | The Presentation in the Temple — | Opie. | *Sir T. Bernard, Bart.* |
| 42 | The Tribute Money — — | Copley. | *Royal Academy.* |
| 43 | Portrait of the late Lady Rancliffe | Hoppner. | *Lady Rancliffe.* |
| 44 | The Calling of Samuel — — | Sir J. Reynolds. | *Duchess of Dorset.* |
| 45 | Portrait of himself — — | Hogarth. | *G. Watson Taylor, Esq.* |

## Middle Room.

*East Side.*

| | | | |
|---|---|---|---|
| 46 | Lavinia — — — | Opie. | *Robert Burrowes, Esq.* |
| 47 | Niobe — — — — | Wilson. | *Colonel Udny.* |
| 48 | Girl at a Cottage Door — — | Hoppner. | *W. Whitbread, Esq.* |

1817



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 49 | The War Boats of the Island of Otaheite, and the Society Isles, with a view of part of the Harbour of Ohamaneno in the Island of Ulietea — — | Hodges. | *First Lord of the Admiralty.* |
| 50 | Portrait of Lord Frederick Campbell | G. Dupont. | *Duke of Argyle.* |
| 51 | Portrait of himself — — | Wright. | *John Smith, Esq.* |
| 52 | Portrait of the Countess of Coventry | Gavin Hamilton. | *Duke of Bedford.* |
| 53 | Garrick in the character of Richard III. | Dance. | *Sir W. W. Wynn, Bart.* |
| 54 | Vortigern and Rowena — — | Mortimer. | *Mrs. Mortimer.* |
| 55 | The Family of Sir Andrew Fountain | Hogarth. | *A. Fountain, Esq.* |
| 56 | Battle of Agincourt — — | Mortimer. | *Mrs. Mortimer.* |
| 57 | Portrait of Madame Scheindelin — | Sir J. Reynolds. | *Duchess of Dorset.* |
| 58 | Mercury as a Pickpocket — | Sir J. Reynolds. | *Duchess of Dorset.* |
| 59 | Moses receiving the Law — | Hamilton. | *Sir T. Bernard, Bart.* |
| 60 | Cupid as a Link-boy — — | Sir J. Reynolds. | *Duchess of Dorset.* |
| 61 | Portrait of Dr. Woodhouse — | Opie. | *Robert Woodhouse, Esq.* |
| 62 | The Welsh Bridge at Shrewsbury — | Hodges. | *J. W. Steers, Esq.* |
| 63 | Girl — — — — | Opie. | *H. Thompson, Esq.* |
| 64 | Portrait of Henderson — — | Gainsborough. | *Mrs. Henderson.* |
| 65 | Brood Mares, in a Landscape — | Stubbs. | *Earl Grosvenor.* |
| 66 | Samson and Delilah — — | Rigaud. | *Royal Academy.* |
| 67 | The Stag at Bay, containing Portraits of his Majesty King George the Second, the Princess Amelia, &c. — | Seymour. | *M. W. Barnes, Esq.* |
| 68 | Landscape — — — | Gainsborough. | *George Gosling, Esq.* |
| 69 | Portrait of a Lady — — | Sir J. Reynolds. | *Earl of Egremont.* |

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MIDDLE ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 70 | Portrait of the Hon. Mrs. Tollemach in the character of Miranda — — | Sir J. Reynolds. | *Earl of Dysart.* |
| 71 | Interior of a Stable — — | Morland. | *A. Davison, Esq.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 72 | Landscape, with rustic figures — | Gainsborough | *Sir T. Neave, Bart.* |
| 73 | Portrait — — — | Hoppner | *G. J. Cholmondely, Esq.* |
| 74 | Small Landscape — — — | Wilson | *B. West, Esq. P. R. A.* |
| 75 | Portrait of himself — — | Opie | *H. Thomson, Esq.* |
| 76 | Landscape, View in Italy — — | Wright | *Late Chief Baron Thompson* |
| 77 | Portraits of Colonel Hugh Percy and Major William Davison — — | Hoppner | *Mrs. A. Davison.* |
| 78 | Thais — — — — | Sir J. Reynolds | *Earl of Dysart.* |
| 79 | Portrait of himself — — | Hoppner | *Royal Academy.* |
| 80 | Studies of his Servants — | Hogarth | *W. Collins, Esq.* |
| 81 | View of Nootka Sound — | Webber | *Late Chief Baron Thompson* |
| 82 | Landscape — — — | Wilson | *M. M. Zachary, Esq.* |

MIDDLE ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 83 | Portrait of Colonel Dow, author of the History of Hindostan — | Sir J. Reynolds | *Earl of Egremont.* |
| 84 | Captain Colman — — | Sir J. Reynolds | *Henry Bone, Esq.* |
| 85 | Portrait of James Macpherson, Esq. — | Sir J. Reynolds | *Earl of Egremont.* |
| 86 | Inside of a Stable — — | Morland | *Rev. Sir H. B. Dudley, Bart.* |
| 87 | An Eruption of Mount Vesuvius — | Wright | *Viscount Palmerston.* |
| 88 | Sea-piece — — — | Brooking | *C. O. Bowles, Esq.* |
| 89 | Sea-piece — — — | Brooking | *C. O. Bowles, Esq.* |
| 90 | Portrait of Edward Wortley Montagu | Peters | *Marquis of Stafford.* |
| 91 | The Murder of David Rizzio — | Opie | *The Lord Mayor.* |
| 92 | Landscape with Waterfall — | Wilson | *Dulwich College.* |
| 93 | The Student — — — | Sir J. Reynolds | *Earl of Warwick.* |
| 94 | View of the Sybil's Temple at Tivoli | Wilson | *Countess de Grey.* |
| 95 | Portrait of Lord Chancellor Camden | Dance | *Marquis Camden.* |
| 96 | Forest of Arden. Jaques and the wounded Stag — — — | Hodges, Romney, Gilpin. | *Sir C. Burrell, Bart.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 97 | The Iron Forge — — | Wright | *Viscount Palmerston.* |
| 98 | Portrait of the late Samuel Johnson — | Sir J. Reynolds | *Duchess of Dorset.* |
| 99 | Portrait of himself — — | Sir J. Reynolds | *Duchess of Dorset.* |
| 100 | Portrait of Goldsmith — — | Sir J. Reynolds | *Duchess of Dorset.* |

MIDDLE ROOM.—*North End.*

| | | | |
|---|---|---|---|
| 101 | Portrait of Lady Louisa Manners — | Sir J. Reynolds | *Earl of Dysart.* |
| 102 | Shepherd's Boy — — | Sir J. Reynolds | *John Sulivan, Esq.* |
| 103 | The Minstrel — — | Sir J. Reynolds | *Earl of Dysart.* |
| 104 | Portrait of Mr. Stewardson — | Opie | *T. Stewardson, Esq.* |
| 105 | Portrait of Lady Smith in the character of a Gipsey — — | Opie | *Earl of Coventry.* |
| 106 | Infant Shakspeare nursed by Tragedy and Comedy — — | Romney | *Francis Newbery, Esq.* |
| 107 | Study of an Eagle — — | Sir J. Reynolds | *Earl of Upper Ossory.* |
| 108 | Portrait of Lady Jane Halliday — | Sir J. Reynolds | *Earl of Dysart.* |
| 109 | Robinetta — — — | Sir J. Reynolds | *Earl of Dysart.* |
| 110 | The Student — — | Sir J. Reynolds | *Duke of Dorset.* |
| 111 | Portrait of Edmund Burke, Esq. — | Sir J. Reynolds | *Richard Sharpe, Esq.* |
| 112 | Portrait of William Burke, Esq. — | Sir J. Reynolds | *General Cuppage.* |

## South Room.

*East Side.*

| | | | |
|---|---|---|---|
| 113 | A Fishing Party, Family Portraits — | Hogarth | *T. J. Mathias, Esq.* |
| 114 | Portrait of Francis Ashton, Esq. — | Sir J. Reynolds | *Mrs. Ashton.* |
| 115 | View in Florence — — | Marlow | *Hon. A. Phipps.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 116 | View of Macao, near the river Canton, China — — — | Webber | *First Lord of the Admiralty* |
| 117 | Juno — — — | Gavin Hamilton | *Earl of Upper Ossory.* |
| 118 | The Alchemist — — | Wright | *Thomas Wilson, Esq.* |
| 119 | Portrait of himself — — | Dobson | *G. Watson Taylor, Esq.* |
| 120 | Landscape and Cattle — — | Barret and Gilpin | *B. West, Esq.* |
| 121 | Gulliver with the Horses — — | Gilpin | *Sir G. Beaumont, Bart.* |
| 122 | Cattle in a Landscape after a shower | Burnett | *Sir T. Bernard, Bart.* |
| 123 | Portrait of Viscount Normanby, when a child — — — | Hoppner | *Earl of Mulgrave.* |
| 124 | Morning — — — | Burnett | *Countess of Coventry.* |
| 125 | Lord Howe's Victory on the 1st of June, 1794 — — — | De Loutherbourgh | *Mrs. Pratbernon.* |
| 126 | Fortune-teller — — | Opie | *Marquis Cholmondely.* |
| 127 | Agrippina bearing the Ashes of Germanicus — — — | Gavin Hamilton | *Earl of Upper Ossory.* |
| 128 | Portrait of Jos. Sharpe, Esq. — | Sir J. Reynolds | *E. H. Ball, Esq.* |
| 129 | Gulliver with the Horses — | Gilpin | *Duke of Bedford.* |
| 130 | Eruption of Mount Vesuvius — | Wright | *James Cade, Esq.* |
| 131 | London Bridge, with the Houses upon it | Scott | *Earl of Upper Ossory.* |
| 132 | Water-spouts; with a View of Cape Stephens — — | Hodges | *First Lord of the Admiralty* |

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SOUTH ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 133 | The Death of Ananias—*Cartoon* — | Raphael | HIS MAJESTY. |

1817



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| | SOUTH ROOM—*West Side.* | | |
| 134 | Landscape and Figures — — | Gainsborough | *Duke of Bedford.* |
| 135 | Pigs — — — | Morland | *A. Davison, Esq.* |
| 136 | Portraits of Children with a Dog — | Sir J. Reynolds | *Earl of Egremont.* |
| 137 | Portrait of the late Mr. Christie — | Gainsborough | *James Christie, Esq.* |
| 138 | Hope nursing Love — — | Sir J. Reynolds | *Rt. Hon. R. P. Carew.* |
| 139 | Landscape — — — | Wilson | *Duke of Bedford.* |
| 140 | Landscape and Figures — | Barret and Cipriani | *W. Smith, Esq.* |
| 141 | A Sea Storm — — | De Loutherbourgh | *Viscount Palmerston.* |
| 142 | A Scene in Powerscourt near Dublin, the seat of Lord Powerscourt — | Barret | *Joseph Barret, Esq.* |
| 143 | The Siege of Valenciennes — | De Loutherbourgh | *Mrs. Pretbernon.* |
| 144 | A Spaniel Dog in a Landscape — | Gainsborough | *Earl of Egremont.* |
| 145 | Portraits of Lady Smith and Children | Sir J. Reynolds | *Sir Henry Smith, Bart.* |
| 146 | The Snake in the Grass — | Sir J. Reynolds | *D. Stuart, Esq.* |
| 147 | Landscape, with a Cart and Horses — | Bourgeois | *Sir T. Bernard, Bart.* |
| 148 | Landscape, with Horses and Figures | Gainsborough | *Duke of Bedford.* |
| 149 | Landscape — — | Gainsborough | *M. M. Zachary, Esq.* |
| 150 | Card-players — — — | Opie | *W. Owen, Esq.* |
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| 151 | Whole-length Portrait of Mrs. Abington | Sir J. Reynolds | *Duchess of Dorset.* |
| 152 | View of Westminster Bridge — | Scott | *G. Watson Taylor, Esq.* |
| 153 | Robinetta — — — | Sir J. Reynolds | *Duke of Dorset.* |
| 154 | View of the Lake of Albani — | Wilson | *John Duval, Esq.* |

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| No. | | Painters. | Proprietors. |
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| 155 | Lady Elizabeth Grey interceding with Edward the Fourth for her Children | Opie | *Sir Thomas Baring, Bart.* |
| 156 | Portrait of Sir Henry Bate Dudley, Bart. | Gainsborough | *Sir H. B. Dudley, Bart.* |
| 157 | View of the Tower — — | Scott | *Lord Braybrooke.* |
| 158 | A Musical Party, Portraits of Mr. Mathias's Family — — | Hogarth | *T. J. Mathias, Esq.* |
| 159 | Small whole-length of Broughton — | Hogarth | *Marquis Camden.* |
| 160 | View of Stocks Market, the spot where the Mansion House now stands — | Hogarth | *Sir Thomas Neave, Bart.* |

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*Keeper.*

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1818

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British Gallery, *April* 9, 1811.

1818

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*British Gallery, May* 8, 1818.

1810

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1810



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| William Bulmer, Esq. | - *annual* | 1 | 1 |
| James Boswell, Esq. | - *annual* | 1 | 1 |
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| Marquis Camden | - - | 105 | 0 |
| Earl Cowper | - - | 105 | 0 |
| Earl of Carlisle | - - | 105 | 0 |
| Earl of Carysfort | - | 105 | 0 |
| Lord Carrington | - | 105 | 0 |
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1810?

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OF

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WITH WHICH THE

PROPRIETORS HAVE FAVOURED THE BRITISH INSTITUTION

FOR

THE GRATIFICATION OF THE PUBLIC,

AND FOR THE

BENEFIT OF THE FINE ARTS IN GENERAL.

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☞ *It is particularly requested that no one will touch the Pictures.*

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*** Each Picture is ascribed to the Master under whose name it was sent in by the Proprietor.

1810?

The Numbers commence with the Cartoon of Raphael placed at the upper end of the

## North Room.

| No. | *North End.* | Painters. | Proprietors. |
|---|---|---|---|
| 1 | The Gate of the Temple—*Cartoon* | Raphael. | His Majesty. |
| | NORTH ROOM.—*East Side.* | | |
| 2 | Salvator Mundi — — | Guido | *Thomas Hope, Esq.* |
| 3 | Virgin with the Infant Jesus — | Leo. da Vinci | *Earl of Suffolk.* |
| 4 | The Woman taken in Adultery | Pordenone | *Marquis of Stafford.* |
| 5 | A Magdalen — — | Domenichino | *Sir Simon H. Clarke, Bart.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 6 | Landscape; the Finding of Moses. From the Justiniani Collection — | Domenichino | *Sir T. Baring, Bart. M. P.* |
| 7 | Lot and his Daughters — | Lud. Caracci | *Earl of Mulgrave.* |
| 8 | Marriage of St. Catherine. From the Borghese Palace — — | Parmigiano | *Mrs. Morland.* |
| 9 | St. John preaching — — | Fra. Mola | *Rev. W. H. Carr.* |
| 10 | Landscape: Philip baptizing the Eunuch | Both | H. R. H. PRINCE REGENT |
| 11 | The Assumption of the Virgin — | Rubens | H. R. H. PRINCE REGENT |
| 12 | Battle of Maxentius. From the Orleans Collection — — | Rubens | *Viscount Ranelagh.* |
| 13 | The Sybilla Lybica — — | Lud. Caracci | *Wm. Beckford, Esq. M. P.* |
| 14 | Moses trampling on the Crown of Pharaoh. From the Orleans Collection | N. Poussin. | *Duke of Bedford.* |
| 15 | Salvator Mundi — — | Leo. da Vinci | *J. P. Miles, Esq.* |

NORTH ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 16 | View on a River in Holland — | Vanderneer | *Hon. Gen. Phipps, M. P.* |
| 17 | The Incredulity of St. Thomas — | Vanderwerf | *H. P. Hope, Esq.* |
| 18 | Cattle, in Landscape — — | Paul Potter | *G. W. Taylor, Esq. M. P.* |
| 19 | The Sick Lady — — | Jan Steen | *Duke of Wellington.* |
| 20 | A Sea-shore, with horses and figures; the last picture painted by the Master. From the Royal Collection of Madrid — | Ph. Wouwerman | *Lord C. Townshend, M. P.* |
| 21 | View in the neighbourhood of Rome, with cattle and figures — — | Berghem | H. R. H. PRINCE REGENT |
| 22 | A Sea Calm, with boats and figures | W. Vandevelde | *Lord C. Townshend, M. P.* |
| 23 | An Allegory. From the Orleans Collection | Paul Veronese | *Earl of Darnley.* |
| 24 | View of Nimeguen, with cattle and figures | Cuyp | *Duke of Bedford.* |
| 25 | Boors smoking — — | A. Brauwer | *Duke of Wellington.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 26 | Cattle and figures in a landscape — | A. Vandevelde | *Sir Simon H. Clarke, Bart.* |
| 27 | A Poulterer's Shop — — | Gerard Douw | *W. Beckford, Esq. M. P.* |
| 28 | A Village Feast — — | Teniers | *Duke of Wellington.* |
| 29 | A Merry-making — — | A. Ostade | *Lord C. Townshend, M. P.* |
| 30 | Landscape and Cattle — — | K. du Jardyn | *Sir Simon H. Clarke, Bart.* |

NORTH ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 31 | The Bishop of Trieste — — | Vandyke | *Sir A. Hume, Bart. M. P.* |
| 32 | The interior of a Chamber, with a Lady at her toilette — — | G. Metzu | *William Smith, Esq. M. P.* |
| 33 | Virgin and Child — — | Corregio | *Earl of Carlisle.* |
| 34 | Virgin and Child — — | Carlo Dolce | *William Smith, Esq. M. P.* |
| 35 | The Jew Bride — — | Rembrandt | *Earl of Mulgrave,* |
| 36 | Portrait of Fosco Neivis — | Murillo | *G. W. Taylor, Esq. M. P.* |
| 37 | St. James, (from the Borghese Palace | An. Caracci | *Mrs. Morland.* |
| 38 | Gaston de Foix. From the Orleans Collection — — — | Giorgione | *Earl of Carlisle.* |
| 39 | The Ecstacy of St. Paul. From the Orleans Collection — — | N. Poussin | *William Smith, Esq. M. P.* |
| 40 | St. Apollonia. From the Orleans Collection | Guido | *G. W. Taylor, Esq. M. P.* |
| 41 | The Assumption of the Virgin. From the Cathedral of Grenada — — | Guido | *G. W. Taylor, Esq. M. P.* |
| 42 | Christ rejected — — | M. de Ferrara | *Mrs. Morland.* |
| 43 | Dead Christ, with the Virgin and Angels, — — — | Michael Angelo and Venusti | H. R. H. PRINCE REGENT |
| 44 | The Entombment of our Saviour — | Guido | *Sir Simon H. Clarke, Bart.* |
| 45 | St. Jerome with the Angel. From the Aldobrandini Palace — — | Domenichino | *Rev. W. H. Carr.* |
| 46 | The Assumption of the Virgin. From the Convent des Carmes Déchaussés Calle d'Alcala, — — — | Murillo | *Sir T. Baring, Bart. M. P.* |
| 47 | Portrait of Lord Arundel — — | Rubens | *Earl of Warwick.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 48 | His own Portrait in the character of Paris | Vandyke | *Earl of Yarmouth, M. P.* |
| 49 | Vision of St. Augustine. From the Corsini Palace — — — | Garofalo | *Rev. W. H. Carr.* |
| 50 | A Magdalen. From the Orleans Collection — — — | Guido | *Sir Simon H. Clarke, Bart.* |

## Middle Room.

*East Side.*

| | | | |
|---|---|---|---|
| 51 | The Infant Christ sleeping, attended by Angels — — — | An. Caracci | *George Hibbert, Esq.* |
| 52 | Landscape and figures — — | G. Poussin | *Duke of Bedford.* |
| 53 | Jason charming the Dragon — | Salvator Rosa | *William Smith, Esq. M. P.* |
| 54 | Mountainous Landscape, with cattle and figures — — — | Berghem | H. R. H. Prince Regent |
| 55 | A Merrymaking painted for the top of his harpsichord, — — | Teniers | H. R. H. Prince Regent |
| 56 | A Rocky Landscape, with waterfall, cattle and figures — — — | Berghem | *George Hibbert, Esq.* |
| 57 | Liberality and Modesty — — | Guido | *Earl Spencer.* |
| 58 | A Masquerade Scene — — | Watteau | H. R. H. Prince Regent |
| 59 | Landscape, with figures hawking — | Wynants and Ph. Wouwerman | H. R. H Prince Regent |
| 60 | Scene from a French play — | Watteau | H. R. H. Prince Regent |
| 61 | Glaucus and Sylla — — | Salvator Rosa | *Earl of Derby.* |
| 62 | Landscape and figures — — | G. Poussin | *Duke of Bedford.* |
| 63 | Portrait of an elderly female — | Rembrandt | *Lord C. Townshend, M. P.* |
| 64 | View of a Town in Holland — | Vanderheyden | *Duke of Wellington.* |
| 65 | Sea shore, with horses and figures landing a cargo. — — — | Ph. Wouwerman | *G. W. Taylor, Esq. M. P.* |
| 66 | Stable, with horses and figures — | Ph. Wouwerman | *W. Smith, Esq. M. P.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 67 | Corps de Gardes — — | Teniers. | *H. Ph. Hope, Esq.* |
| 68 | Merry-making; an exterior | Ad. Ostade | *Duke of Wellington.* |
| 69 | Back-gammon Players — — | Teniers | *H. Ph. Hope, Esq.* |
| 70 | The Good Samaritan — — | Rembrandt | *Earl of Yarmouth.* |
| 71 | Landscape and figures — — | Both | *Lord de Dunstanville.* |

MIDDLE ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 72 | Study of Dogs Heads — — | Snyders | *Sir A. Hume, Bart. M. P.* |
| 73 | Man with a Hawk — — | Titian | *Earl of Carlisle,* |
| 74 | Landscape — — — | Claude | *William Smith, Esq. M. P.* |
| 75 | An Allegory — — — | Paul Veronese | *Earl of Darnley.* |
| 76 | The School-master — — | Moroni | *Marquis of Stafford.* |
| 77 | Head of Christ. From the Orleans Collection — — — | Guido | *Earl of Suffolk.* |
| 78 | Landscape with figures — — | Claude | *Earl of Carlisle.* |
| 79 | The Young Gamblers — — | Le Nain | H. R. H. PRINCE REGENT |

MIDDLE ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 80 | Conspirators in a Landscape — | Velasquez | *Countess de Grey.* |
| 81 | Landscape and Cattle — — | Cuyp | *C. O. Bowles, Esq.* |
| 82 | Group of Villagers, with Fighting Cocks | Jan Steen | *Marquis of Bute.* |
| 83 | A Lioness — — — | Rubens | *G. W. Taylor, Esq. M.P.* |
| 84 | Landscape and figures — — | Hobbima | *G. W. Taylor, Esq. M. P.* |
| 85 | View on a River, with Cattle in the foreground — — | Cuyp | *Marquis of Bute.* |
| 86 | The Cornaro family — — | Titian | *Duke of Northumberland.* |

1810



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 87 | The Woman taken in Adultery — | Rubens | *J. P. Miles, Esq.* |
| 88 | Landscape — — — | Hobbima | *G. W. Taylor, Esq. M. P.* |
| 89 | Raising the Cross — — | Rubens | *J. T. Batt, Esq.* |
| 90 | Cattle Piece — — | Cuyp | *Marquis of Bute.* |
| 91 | The Rape of Europa. From the Orleans Collection — — | P. Veronese | *Rev. W. H. Carr.* |

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MIDDLE ROOM.—*North End.*

| | | | |
|---|---|---|---|
| 92 | Girl making Lace — — | Netscher | *Earl of Yarmouth.* |
| 93 | Dutch Boors — — | Teniers | *Rt. Hon. C. Long, M. P.* |
| 94 | The Bonnet Rouge — — | Teniers | *Lord C. Townshend.* |
| 95 | Moonlight — — | Vanderneer | *N. W. Ridley Colborne, Esq.* |
| 96 | Cavalry Horse, with an Officer — | Cuyp | *Duke of Wellington.* |
| 97 | Candlelight — — | Schalcken | *Lord C. Townshend.* |
| 97* | A Lady with her Black Servant — | Teniers | *Earl of Mulgrave.* |
| 98 | Head of a Warrior — — | Rembrandt | *G. Hibbert, Esq.* |
| 99 | An Allegory — — | P. Veronese | *Earl of Darnley.* |
| 100 | Head of a Girl — — | Rembrandt | *G. Hibbert, Esq.* |
| 101 | Inside of a Chamber, with figures in conversation — — | P. de Hooge | *H. P. Hope, Esq.* |
| 102 | Sea Piece — — | W. Vandevelde | *H. P. Hope, Esq.* |
| 103 | Village Fete — — | Teniers | *G. W. Taylor, Esq. M. P.* |
| 104 | Sea Piece — — — | Vandevelde | *H. P. Hope, Esq.* |
| 105 | Landscape, with figures at Bowls | Brauwer | *G. Hibbert, Esq.* |
| 106 | Study of Blacks' heads — | Rubens | *Earl of Derby.* |
| 107 | Musical Party — — | Teniers | *Rt. Hon. C. Long, M. P.* |

# South Room.

*East Side.*

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| 108 | The Schoolmaster — — | Jan Steen | *G. J. Cholmondeley, Esq.* |
| 109 | Landscape, with a Water-mill | Hobbima | *W. Smith, Esq. M. P.* |
| 110 | Landscape, with figures going to market | Cuyp | *G. Hibbert, Esq.* |
| 111 | View in Holland — — | Ruysdael | *G. J. Cholmondeley, Esq.* |
| 112 | Head of a Jew Rabbi — — | Rembrandt | *Earl of Derby.* |
| 113 | The Incredulity of St. Thomas. From the Aldobrandini Collection — | Guercino | *Thomas Hope, Esq.* |
| 114 | Flemish Entertainment — — | Jan Steen | *H. P. Hope, Esq.* |
| 115 | The Landing of Æneas — — | Claude | *J. P. Miles, Esq.* |
| 116 | Market People — — | Rubens | *Alex. Baring, Esq. M. P.* |
| 117 | Christ betrayed — — | Guercino | *Thomas Hope, Esq.* |
| 118 | The Interior of an apartment, with figures at a repast — — | Jan Steen | *Earl of Londsale.* |
| 119 | Inside of a Stable, with horses and figures — — — | Wouwerman | *G. J. Cholmondeley, Esq.* |
| 120 | View on a River in Holland, with horses and figures — — | Cuyp | *Duke of Bedford.* |
| 121 | Head of an Old Woman — | Rembrandt | *Sir A. Hume, Bart. M. P.* |
| 122 | Mercury and the Woodman — | Salvator Rosa | *Sir Abraham Hume, Bart.* |
| 123 | A Musical Party — — | Palamedes | *Earl of Yarmouth.* |

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SOUTH ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 124 | Christ giving the Keys to Peter. Cartoon | Raphael | His Majesty. |

1816



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| | SOUTH ROOM.—*West Side.* | | |
| 125 | Theseus lifting the Stone — | Le Sueur | *Sir T. Baring, Bart. M. P.* |
| 126 | Alexander and his Physician — | Le Sueur | *Countess de Grey.* |
| 127 | An effect of Sun — — | Vanderneer | *Hon. Augustus Phipps.* |
| 128 | Portrait of Adrian Pulido Pareja, Captain-general of the Spanish Armada | Velasquez | *Duke of Bedford.* |
| 129 | Interior of a Church — | De Witt | *Duchess of Buccleuch.* |
| 130 | Sea Piece — — | Vandevelde | *Duchess of Buccleuch.* |
| 131 | Worshipping the Molten Calf | Claude | *Earl Grosvenor.* |
| 132 | A Flemish Wake — — | Teniers | *Rob. Walpole, Esq.* |
| 133 | The Prince of Asturias — | Velasquez | *Sir G. Warrender, Bt. M. P.* |
| 134 | Landscape, with cattle and figures | Berghem | *Duke of Bedford.* |
| 135 | Sea Piece — — | Vandevelde | *Duchess of Buccleuch.* |
| 136 | Landscape and figures — | G. Poussin | *Earl of Coventry.* |
| 137 | Landscape — — | Hobbima | *C. Duncombe, Esq. M. P.* |
| 138 | Merry-making — — | Jan Steen | *H. P. Hope, Esq.* |
| | SOUTH ROOM.— *North End.* | | |
| 139 | The Bloody Garment brought to Jacob | Rembrandt | *Earl of Derby.* |
| 140 | Small Landscape — — | Ruysdael | *Francis Freeling, Esq.* |
| 141 | An Old Woman reading — | Fr. Mieris | *W. Smith, Esq. M. P.* |
| 142 | Flowers — — | Van Huysum | *G. W. Taylor, Esq M. P.* |
| 143 | Card players — — | Ad. Ostade | *N. W. Ridley Colborne, Esq.* |
| 144 | L'Enfileuse d'Aiguille — — | Schalcken | *Earl of Yarmouth.* |
| 145 | An Allegory — — | P. Veronese | *Earl of Darnley.* |
| 146 | Christ in the Storm — — | Rembrandt | *H. P. Hope, Esq.* |
| 147 | Landscape — — — | Ruysdael | *G. W. Taylor, Esq. M. P.* |

1818



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| 149 | Fruit — — | Van Huysum | *G. W. Taylor, Esq. M. P.* |
| 150 | Landscape — — | Ruysdael | *G. W. Taylor, Esq. M. P.* |
| 151 | The Connoisseur, a Pasticcio — | Teniers | *Lord C. Townshend, M. P.* |
| 152 | Dutch Peasant in a Landscape | Teniers | *Francis Freeling, Esq.* |
| 153 | A Flemish Chimney Sweeper — | Teniers | *Francis Freeling, Esq.* |

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1819

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FOR

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AND FOR THE

BENEFIT OF THE FINE ARTS IN GENERAL.

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☞ *It is particularly requested that no one will touch the Pictures.*

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*** Each Picture is ascribed to the Master under whose name it was sent in by the Proprietor.

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1819

The Numbers commence with the Vision of St. Jerome, placed at the upper end of the

## North Room.

| No. | *North End.* | Painters. | Proprietors. |
|---|---|---|---|
| 1 | The Vision of St. Jerome — | Parmegiano | *G. W. Taylor, Esq. M. P.* |
| 2 | Portrait of the Gardener of the Grand Duke of Florence — — — | A. del Sarto | His Majesty. |
| 3 | Portrait of a Greek Bishop — | Parmegiano | His Majesty. |
| 4 | The Enchanted Castle — — | Claude | *W. Wells, Esq.* |
| 5 | Sportsmen at the Door of an Inn — | P. Potter | H. R. H. Prince Regent |

1819



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 6 | A March, with Baggage Wagons — | Ph. Wouwermans | *Alex. Baring, Esq. M. P.* |
| 7 | A Herdsman with Cattle, in a Landscape | Cuyp | *Marquis of Bute.* |
| | NORTH ROOM.—*East Side.* | | |
| 8 | The Prince of Asturias on horseback, attended by the Duke D'Olivarez — | Velasquez | *Earl Grosvenor.* |
| 9 | The Roman Augurs — — | Salvator Rosa | *Earl of Derby.* |
| 10 | A Sea Calm — — — | W. Vandevelde | H. R. H. PRINCE REGENT |
| 11 | An Inn Door, with Travellers reposing | Isaac Ostade | *Alex. Baring, Esq. M. P.* |
| 12 | Landscape, with River, and figures fishing | G. Poussin | HIS MAJESTY. |
| 13 | The Infant Christ appearing to St. Anthony — — — | Murillo | *W. R. Cartwright, Esq. M. P* |
| 14 | A River View, with a Passage-boat | Cuyp | H. R. H. PRINCE REGENT |
| 15 | Pythagoras — — — | Salvator Rosa | *Earl of Darnley.* |
| 16 | Cardinal de Medici and Sebastian del Piombo — — — | Seb. del Piombo | *Rev. W. H. Carr.* |
| 17 | Landscape, with a Waterfall — | G. Poussin | HIS MAJESTY. |
| 18 | View on the Coast of Schevling, with Fishing boats — — — | J. Ruysdael | *Earl of Carlisle, K. G.* |
| 19 | Landscape, with Wood-cutters — | J. Ruysdael | *G. W. Taylor, Esq. M. P.* |
| 20 | Tobit with the Angel — — | Elshimer | *G. W. Taylor, Esq. M. P.* |
| | NORTH ROOM.—*South End.* | | |
| 21 | St. Thomas distributing his Garments to the Poor — — — | Murillo | *Alex. Baring, Esq. M. P.* |
| 22 | Cattle in a Landscape — — | Cuyp | *Jeremiah Harman, Esq.* |
| 23 | An Interior, with a Soldier drinking | F. Mieris | *Duke of Wellington, K.G.* |
| 24 | A Saint at his devotions — — | Gerard Douw | *Alex. Baring, Esq. M. P.* |
| 25 | A Dutch Boor reading — — | Ad. Ostade | *Francis Freeling, Esq.* |
| 26 | A Dutch Servant Girl — — | Van Harp | *Earl of Mulgrave.* |

1819



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 27 | A Farm House, with Cattle, in a Landscape | P. Potter | *Jeremiah Harman, Esq.* |
| 28 | A Lady at her Toilette — — | Gaspar Netcher | *Duke of Wellington, K. G.* |
| 29 | A Lion attacking a Wild Boar — | Snyders | *Hon. Henry Clive, M. P.* |
| 30 | The Vision of St. Helena — | P. Veronese upon an outline of Raphael | *Earl of Yarmouth*, M. P. |
| 31 | Figures at Bowls — — | Isaac Ostade | *George Hibbert, Esq.* |
| 32 | Landscape, with Cattle and Figures | Berghem | *W. Wells, Esq.* |
| 33 | The Music Master — — | G. Terburg | *Alex. Baring, Esq. M. P.* |
| 34 | Portrait of Himself — — | F. Mieris | *W. Wells, Esq.* |
| 35 | A small Landscape — — | Teniers | *Earl of Mulgrave.* |
| 36 | Sea Calm — — | W. Vandevelde | *Alex. Baring, Esq. M. P.* |
| 37 | Mountainous Landscape, with Cattle and Figures on the banks of a river | Cuyp | *Marquis of Bute.* |

NORTH ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 38 | A Sybil — — — | Guercino | *Earl of Darnley.* |
| 39 | A River View, with Cattle and Figures | Cuyp | *Viscount Ranelagh.* |
| 40 | Group of Cattle in a Landscape — | Cuyp | *W. Wells, Esq.* |
| 41 | Landscape, with Figures — | Both | *Bishop of Durham.* |
| 42 | The Sacrifice of Gideon — | Rembrandt | *Sir A. Lechmere, Bart.* |
| 43 | Portraits of the Shipbuilder and his Wife | Rembrandt | H. R. H. PRINCE REGENT |
| 44 | A full length Portrait of Charles I. in his robes — — — | Vandyke | HIS MAJESTY. |
| 45 | The Castle of St. Angelo — | Claude | *Duke of Bedford.* |
| 46 | The Coronation of the Virgin — | An. Caracci | *Alex. Day, Esq.* |
| 47 | The Woman taken in Adultery | N. Poussin | *W. R. Cartwright, Esq. M. P* |
| 48 | Frost Piece, with figures Skaiting | Vanderneer | *Marquis of Bute.* |
| 49 | A Card Party — — | Teniers | *Marquis of Bute.* |
| 50 | The Angel appearing to Hagar in the Desart — — — | Francisco Mola | *Earl of Suffolk.* |

1819



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 51 | Landscape, with Figures and Cattle | Ruysdael and A. Vandevelde | *Earl of Mulgrave* |
| 52 | A Horse Fair — — | Wouwermans | H. R. H. PRINCE REGENT |
| 53 | St. John — — — | A. Caracci | *Sir John Murray, Bart.* |
| 54 | Portrait of a Man in a black dress | Parmegiano | HIS MAJESTY. |
| 55 | Portrait of Frobenius, printer to Erasmus, a present to Charles I. from the Duke of Buckingham — — | Holbein | HIS MAJESTY. |

## Middle Room.

*East Side.*

| | | | |
|---|---|---|---|
| 56 | A Sybil — — | Guido | *W. Wells, Esq.* |
| 57 | Landscape, with Cattle — | Berghem | *Geo. Hibbert, Esq.* |
| 58 | Jonas — — | Gaspar Poussin | HIS MAJESTY. |
| 59 | Standard Bearer; being the Portrait of himself — — — | Rembrandt | *Sir Simon H. Clarke, Bart.* |
| 60 | Christ bearing his Cross — | Moralez | *Sir T. Baring, Bart. M.P.* |
| 61 | Sea Port — — | Claude | HIS MAJESTY. |
| 62 | Daughter of Herodias, from the Colonna Gallery — — — | Guido | *Earl of Darnley.* |
| 63 | The Music Master — — | Jan Steen | *Hon. Gen. Phipps, M. P.* |
| 64 | The Virgin with the Infant Christ and St. John — — — | Raphael | *Lord Garvagh, M. P.* |
| 65 | The Jealous Husband — | Metzu | *Henry Ph. Hope, Esq.* |
| 66 | A Man's Portrait — — | Vandyke | *W. R. Cartwright, Esq. M.P* |
| 67 | Portrait of his Wife — — | Rembrandt | *Sir Simon H. Clarke, Bart.* |
| 68 | Portrait of Father Campinella — | Tintoretto | HIS MAJESTY. |
| 69 | Landscape, Storm — — | Rubens | *Thomas Hope, Esq.* |
| 70 | View of the Campagna of Rome — | Claude | HIS MAJESTY. |
| 71 | Landscape — — | Rubens | *Earl of Carlisle, K. G.* |

## MIDDLE ROOM.—*South End.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 72 | Landscape and Figures — | Claude | *Admiral Sir E. Harvey.* |
| 73 | Portrait of Aretin — — | Giorgione | *G. W. Taylor, Esq. M. P.* |
| 74 | Seaport, with Buildings and Figures | Claude | *Sir T. Baring, Bart. M. P.* |
| 75 | Death of Abel — — | Rubens | *Duke of Bedford.* |
| 76 | Landscape, with Figures and Cattle passing a river; formerly belonging to Sir Joshua Reynolds — — | Claude | *Rt. Hon. C. Long, M. P.* |
| 77 | The Misers — — | Teniers | *Rt. Hon. C. Long, M. P.* |
| 78 | A Man's Head — — | Bronzino | *G. W. Taylor, Esq. M. P.* |

## MIDDLE ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 79 | Landscape, with Satyr and Nymph — | N. Poussin | *Francis Freeling, Esq.* |
| 80 | Virgin, Infant Jesus, and St. John — | A. del Sarto | *G. W. Taylor, Esq. M. P.* |
| 81 | A Dutch Surgeon — — | Brawer | *W. Wells, Esq.* |
| 82 | A Hawking Party — — | Wouwermans | *H. Ph. Hope, Esq.* |
| 83 | A Soldier — — | Ary de Voys | *Earl of Carlisle, K. G.* |
| 84 | Man with a Hawk — — | Titian | *Sir T. Baring, Bart. M. P.* |
| 85 | Holy Family — — | Murillo | *Admiral Sir E. Harvey.* |
| 86 | Landscape with Market People — | Rubens | His Majesty |
| 87 | The Shepherd's Offering — | Murillo | *A. Champernowne, Esq.* |
| 88 | A Boar Hunt — — | Velasquez | *Sir Henry Wellesley, K.B.* |
| 89 | The Assumption of the Virgin — | Murillo | *Thomas Hamlet, Esq.* |
| 90 | Dead Peacocks — — | Rembrandt | *W. R. Cartwright, Esq. M. P.* |
| 91 | A Farm-yard, with Cattle and Figures; an effect of Snow — — | Rubens | His Majesty. |
| 92 | Christ and the Woman of Samaria — | Ann. Caracci | *G. W. Taylor, Esq. M. P.* |
| 93 | La Blanchisseuse — — | Wouwermans | *Alex. Baring, Esq. M. P.* |
| 94 | The Hay-field — — | Ad. Vandevelde | *Alex. Baring. Esq. M. P.* |

MIDDLE ROOM.—*North End.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 95 | The Arrest of the Pensionary de Witt | Vander Helst | *H. P. Hope, Esq.* |
| 96 | Interior of a Dutch Farm House — | Ad. Ostade | *Alex. Baring, Esq. M. P.* |
| 97 | Dutch Courtship — — | Ad. Ostade | *W. Wells, Esq.* |
| 98 | A Dutch Fair — — | Jan Steen | *Earl of Mulgrave.* |
| 99 | Card Players — — | Ad. Ostade | *Sir Simon H. Clarke, Bart.* |
| 100 | Dutch Courtship — — | Ad. Ostade | *H. P. Hope, Esq.* |
| 101 | Venus and Cupid, *unfinished* — | Titian | *A. Champernowne, Esq.* |
| 102 | Portraits of Jan Steen and his Family; the effects of Intemperance — | Jan Steen | *G. W. Taylor, Esq. M. P.* |
| 103 | The Door of a Cabaret, with Figures going out Hawking — | Wouwermans | *Sir Henry Smyth, Bart.* |
| 104 | Cattle Piece — — | Cuyp | *G. W. Taylor, Esq. M. P.* |
| 105 | Landscape, with Figures and Cattle | Cuyp | *Alex. Baring, Esq. M. P.* |
| 106 | The School Master — — | Jan Steen | *Alex. Baring, Esq. M. P.* |
| 107 | An Exterior, with Figures — | Jan Steen | *Sir Simon H. Clarke, Bart.* |

## South Room.

*East Side.*

| | | | |
|---|---|---|---|
| 108 | Landscape, with Figures and Cattle | Berghem | *Sir H. Smyth, Bart.* |
| 109 | Portrait of Albertus Mirius — | Vandyke | *Duke of Bedford.* |
| 110 | Joseph presenting the Infant Jesus to the Virgin — — | Murillo | *Sir H. Wellesley, K. B.* |
| 111 | Ecce Homo — — | Titian | *G. J. Cholmondeley, Esq.* |
| 112 | Landscape with Figures — | Gaspar Poussin | *Duke of Bedford.* |
| 113 | Christ's Agony in the Garden — | L. Caracci | *Marquis of Lansdowne.* |
| 114 | A Forest Scene, with Cattle and Figure | Hobbima | *Marquis of Bute.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 115 | A Boar Hunt — — | Snyders | *Duke of Wellington, K. G.* |
| 116 | Charles I. in three Views, Painted for and sent to Bernini, and from which he made his celebrated Bust — | Vandyke | *W. Wells, Esq.* |
| 117 | The Return of the Ark, formerly in the Collection of Sir Joshua Reynolds — | Sebastian Bourdon | *Sir G. Beaumont, Bart.* |
| 118 | Diana and Actæon, a Sketch — | Titian | *Sir A. Hume, Bart.* |
| 119 | The Drummer — — | Velasquez | *Hon. H. Clive, M.P.* |
| 120 | Mountainous Landscape, with River and Figures — — — | Salvator Rosa | *Thomas Hope, Esq.* |
| 121 | A Man's Portrait — — | De Vos | *Marquis of Stafford, K.G.* |
| 122 | A River View with Boats — | Cuyp | *Earl of Ashburnham.* |
| 123 | A Corps de Garde — — | Teniers | *Earl of Ashburnham.* |

SOUTH ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 124 | The Sacrifice. Cartoon — | Raphael | His Majesty. |

SOUTH ROOM.—*West Side.*

| | | | |
|---|---|---|---|
| 125 | Head of St. Peter — — | Guercino | *Earl of Darnley.* |
| 126 | Perseus and Andromeda — | Titian | *Earl of Yarmouth*, M. P. |
| 127 | View of the Escurial — — | Rubens | *Rev. Edward Balme.* |
| 128 | The Death of Cleopatra — | Platzer | *Duke of Wellington, K.G.* |
| 129 | Sea Calm — — | W. Vandevelde | *Admiral Sir E. Harvey.* |
| 130 | A Horse devoured by Wolves — | Snyders | *Duke of Wellington, K. G.* |
| 131 | View in Holland — — | De Koning | *G. J. Cholmondeley, Esq.* |
| 132 | A Dutch Marriage — — | Jan Steen | *Earl of Carlisle, K. G.* |
| 133 | Landscape with a Waterfall — | Ruysdael | *Marquis of Bute.* |
| 134 | Italian Peasants — — | Le Nain | *Earl of Carlisle, K. G.* |
| 135 | Dido and Æneas, a Sketch — | Rubens | *George Hibbert, Esq.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 136 | Dead Christ with the Marys — | Seb. del Piombo | *Sir H. Wellesley, K. B.* |
| 137 | The Defeat of Marc Antony — | Platzer | *Duke of Wellington, K.G.* |
| 138 | A Rocky Scene, with Boats and Figures | Salvator Rosa | *Earl of Ashburnham.* |
| 139 | A Sea Shore, with Boats and Figures, | De Vlieger | *G. W. Taylor, Esq. M. P.* |
| 140 | Landscape, — — — | Hobbima | *W. Wells, Esq.* |
| 141 | A Man's Portrait — — | Titian | His Majesty. |

SOUTH ROOM.— *North End.*

| | | | |
|---|---|---|---|
| 142 | Banditti attacking a Caravan — | Berghem | *Earl of Derby.* |
| 143 | Landscape, The Reposo — | Domenichino | *Mrs. Morland.* |
| 144 | St. John — — — | Corregio | *Earl of Carlisle, K.G.* |
| 145 | Roman Charity — — | Rubens | *G. W Taylor, Esq. M.P.* |
| 146 | His own Portrait — — | Titian | *Earl of Carlisle, K. G.* |
| 148 | The Entombment of Christ — | L. Carracci | *Sir T. Baring, Bart. M.P.* |
| 148 | The Virgin with the Infant Christ | A. Carracci | *Sir T. Baring, Bart.M.P.* |
| 149 | Fighting Cocks — — | Snyders | *Hon. H. Clive, M.P.* |
| 150 | Landscape, with Cattle and Figures | Berghem | *M. Zachary, Esq.* |
| 151 | The Virgin with the Infant Saviour, attended by Saints — — | L. Carracci | *Marquis of Lansdowne.* |
| 152 | Girl Feeding Chickens — — | Crespi | *Sir T. Baring, Bart. M.P.* |
| 153 | View on the Bank of a River, with Travellers — — — | Ph. Wouwermans | *Duke of Bedford.* |
| 154 | St. Francis with the Infant Jesus — | Murillo | *Hon. H. Clive, M.P.* |
| 155 | Cattle in a Landscape, — | K. du Jardin | *H. Ph. Hope, Esq.* |

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To show the comparative degrees of excellence to which the Art of Painting has arrived in this country at different periods, and to exhibit the Portraits of many of the most eminent men who have flourished amongst us, cannot fail to be interesting to the artist, the historian, and the public at large.

We never read of the actions of any distinguished individual, without feeling a desire to see a resemblance of his person: we often imagine that we can trace the character of the man in the expression of his countenance; and we retain a more correct recollection of his actions, by keeping in our minds a lively impression of his general appearance.

In submitting this Collection to the inspection of the Public, we do not profess to exhibit the Portraits of *all* the eminent men who have distinguished themselves in the annals of British History; of some of them neither the Art of Painting nor of Sculpture has handed down to us any resemblance; and of others, we have been obliged to admit that which is rather the received representation, than the well authenticated portrait. The principles we have kept in view, in making our selection, have been, first, the celebrity of the individual who is represented; and,

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secondly, the excellence of the painting itself. We have thus, in some instances, admitted the Portrait of an eminent person, where there is little merit in the performance; and in others, we have admitted a well painted Portrait, where there was comparatively little celebrity belonging to the individual it represents.

Our object in forming the Collection has been to interest, rather than to instruct. We attempt to guide the Artist no further than to offer for his observation, from time to time, specimens, from which we think he may derive improvement,—the rest depends upon himself: as little do we enter into the examination of questions connected with the cultivation of the Arts, which have been often discussed, and perhaps never satisfactorily decided—Whether a School of Painting is more likely to create imitators than to assist extraordinary talents; whether the facilities which it affords are of material advantage to the Artist; whether real genius will not more probably lead to excellence by following its own course; and whether it will not surmount all difficulties, and show itself still more transcendant, because it has had to contend with them—are questions we do not attempt to solve. Our purpose is to extend to a wider circle the love and admiration, and patronage of the Arts; if we succeed in this attempt, we advance the cause we have undertaken.

His Majesty, the illustrious Patron of our Institution, whose gracious assistance in furthering our general objects is so strongly exemplified in the present Exhibition, has done more to promote the Arts, than any Sovereign in Europe. In the encouragement which he has held out, munificence and taste have been equally displayed. His example will not only be admired, but followed: but we have also among us many other liberal promoters of the

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Arts. In foreign countries, where the Sovereign is almost the only Patron, a work which he has noticed, finds at once a thousand imitators. Imitation is the consequence of such limited encouragement—the exertion of talent, in the particular line in which each individual excels, is the result of general and extensive patronage. With us, every Artist may pursue his own course; for every man of genius and of talent will find his admirer and his patron.

To increase the number of such admirers, is the great object of the British Institution: we hope our endeavours have not been exerted in vain. No person of liberal and enlightened mind can doubt the use and the importance of encouraging the cultivation of the Arts. They are connected, not only with the comforts and amusements of polished society, but with the general interests of the nation; and we entertain the hope that the same energy of mind which characterises our countrymen, and which raised the glory of our Arms to its highest elevation in the late war, may carry the improvement of our Arts to the same degree of pre-eminence during the interval of peace.

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Attendants are placed in different parts of the Gallery to prevent any Person from touching the Pictures.

# DESCRIPTIVE CATALOGUE.

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☞ The Name of the Painter in Italic, the Proprietor in Roman.

## North Room.

*North End.*

No.

1 KING GEORGE III. - - - *Gainsborough.* - HIS MAJESTY.

2 JAMES II. when DUKE of YORK. *Sir Peter Lely.* - HIS MAJESTY.

3 KING CHARLES I. - - *Vandyke.* - - HIS MAJESTY.

This has been always considered as the finest Portrait ever painted by Vandyke. The person who holds the Helmet is Mons. de St. Antoine, who was one of the King's Equerries, and who had been sent to him by the King of France with a present of six horses. This Picture was bought at the Sale of Charles the First's effects, in 1651, by Remée Van Leimput, a Dutch painter, who paid for it £200.; it was recovered from him by process of law, after the Restoration, and replaced in the Royal Collection.

4 KING WILLIAM III. - - - *Netcher.* - G. W. Taylor, Esq.

This Picture was presented to Princess Mary before her Marriage with King William.

5 KING CHARLES II. - - *Wissing.* - - HIS MAJESTY.

6 HER LATE MAJESTY QUEEN CHARLOTTE. - - - *Gainsborough.* - HIS MAJESTY.

NORTH ROOM.—*East Side.*

7 GEORGE MONK, DUKE of ALBEMARLE. - *Sir P. Lely.* - HIS MAJESTY.

Born 1608; created Duke and K. G. 1660; died 1670.

A wise and brave man; of so much prudence and moderation, that he served during the Usurpation without becoming odious to the Royalists; and accomplished the Restoration without confusion or bloodshed. He was liberally rewarded and honoured, as he deserved.

After having in all his former life commanded armies, in his latter days he undertook the management of the Admiralty, and commanded the fleet with skill and credit in the Dutch war.

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No.

8 CHARLES LORD MORDAUNT. - *Dahl.* - Earl of Liverpool.

Born 1658; Earl of Monmouth and First Lord of the Treasury in 1689, and Earl of Peterborough in 1690; died 1735.

No other person in modern times has been First Lord of the Treasury and Commander of Fleets and Armies.

His great talents, his indefatigable activity, his undaunted courage, and his punctilious honour, place him deservedly on the list of the heroes of our country.

When Barcelona was capitulating before his intrepid assault, and while he was discussing the terms at the gate, an account was brought that his allies had forced their way into the town, and were committing every kind of violence on the unresisting inhabitants. Lord Peterborough asked to be admitted at the head of his army to save the town. The Governor instantly complied. The allies were expelled; the town saved from pillage; and Peterborough returned to the gate, and finished the capitulation, without the slightest alteration in the terms he had demanded.

9 QUEEN CAROLINE, Consort of George II. - - - HIS MAJESTY.

10 THE DUKE of MONMOUTH. - *Sir Peter Lely.* - Duchess of Buccleugh.

James, eldest Son of Charles the Second, by Lucy Waters; born 1649; created Earl of Doncaster, Duke of Monmouth, and K. G. 1663.

He at first bore the name of Crofts, but after his marriage with the heiress of Buccleugh, assumed that of Scott.

His intrigues during the latter years of his indulgent father, his subsequent rebellion against his implacable uncle, and his ultimate fate on the scaffold, are but too well known.

He was the Absalom of Dryden's celebrated Poem, in which the supposed feelings of the country, by which this accomplished but misguided Prince was deluded to his fate, are beautifully described,

Auspicious Prince, at whose nativity
Some Royal planet ruled the Southern sky;
Thy longing Country's darling and desire;
Their cloudy pillar and their guardian fire;
The people's pray'r, the glad diviner's theme,
The young men's vision, and the old men's dream!
Thee, Saviour, thee, the nation's vows confess,
And, never satisfied with seeing, bless;
Swift unbespoken pomps thy steps proclaim,
And stammering babes are taught to lisp thy name!

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11 QUEEN MARY, Daughter of James II. by the Lady Anne Hyde. - *Wissing.* - HIS MAJESTY.

12 FREDERICK PRINCE of WALES. - *Ramsay.* - HIS MAJESTY.
Born January 20, 1707. Died March 20, 1751.

13 WILLIAM, DUKE OF CUMBERLAND, attended by LORD CATHCART. - - HIS MAJESTY.
Born 1721. Died 1765. He gained the ever memorable victory of Culloden, on the 16th of April, 1746.

14 The Right Hon. CHARLES JAMES Fox, when young, &c. *Sir Joshua Reynolds.* Lord Holland.

15 FRANCIS NORTH. - - *Riley.* - - Earl of Guilford.
Born 1640. Lord Keeper and Baron Guilford in 1683. Died 1685.
Besides being an eminent Lawyer, he was skilled in Mathematics and Natural Philosophy.
The Lord Keeper, his father and grandfather, hold distinguished places in the Catalogue of Noble Authors.

16 JOHN DRYDEN. - - *Sir Godfrey Kneller.* - William Baker, Esq.
This admirable poet, with whose works every body is acquainted, was born 1631, and died 1700.
Irregular and careless as he was, his satirical and moral poems are unrivalled, even by Pope himself, whom he surpassed as much in strength and spirit, as Pope excelled him in elegance and accuracy.

17 SIR ROBERT WALPOLE. - *Sir Godfrey Kneller.* - William Baker, Esq.
Born the 26th August, 1676; Lord of the Admiralty, 1705; Secretary at War, 1708, and Treasurer of the Navy, 1709. On the accession of George the First, he was made Paymaster of the Forces; and finally appointed Prime Minister, holding that station, with the offices of First Lord of the Treasury and Chancellor of the Exchequer, till the year 1742, when he resigned, and was created Earl of Orford. He died 1745.
His history is the history of England for half a century, and must be read there; his private life was amiable and benevolent; his good temper was admired, even by his political enemies. He was a liberal patron of the arts; built the noble mansion of Houghton, and adorned it with a fine Collection of Pictures, which has been transported to Russia.
Pope, who was no friend to Sir Robert Walpole, has recorded his social

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qualities in four lines, which, while they delicately allude to the imputations against the minister, do justice to the man.

Seen him, I have, but in his happier hour
Of social pleasure, ill exchanged with pow'r.
Seen him, uncumber'd with the venal tribe,
Smile without art, and win without a bribe.

18 King George II. - *Pine.* - - Lord Braybrooke.

19 Richard Steele. - *Sir Godfrey Kneller.* - William Baker, Esq.

Born in Dublin, 1671; Commissioner of Stamps, 1710; Member for Stockbridge, 1713; Knighted, 1715; died 1729. Memorable not only for discovering a new and most useful species of literature, but for having pursued it with so much success, that Addison alone in his own days could surpass, and no writer in after times has equalled him.

His friendship with Addison was formed at the Charter House, and is immortalized in that admirable series of literary and moral Essays, the Tatler, Guardian, and Spectator; which will be read with delight, when the names of Whig and Tory, and the feuds of parties, in which they both took an active part, shall be forgotten.

20 Joseph Addison. - *Sir Godfrey Kneller.* - William Baker, Esq.

Born 1672; appointed Secretary to the Regency, 1714; Secretary of State, 1717; and died 1719.

Though all Addison's works are distinguished for admirable style, good sense, good taste, and good principles, and though he held high offices in the state, his fame stands principally on those Essays with which he assisted Steele in his periodical publications: there are perhaps no two men in English history to whom our manners, our morals, and our religion, are more indebted, than to them.

These Portraits belonged to the famous Kitcat Club; they are not offered to the public as the highest specimens of the Art of Painting; but we could not omit the best representation we could find of these men of genius and good breeding, of wisdom and of wit, the friends of Pope and of Gay, of Somers and Godolphin.

21 King Charles I. demanding the five Members. - - - } *Copley.* - The Solicitor General.

On the 4th January, 1641, the King went to the House of Commons, and placing himself in the Chair, asked the Speaker (William Lenthall)

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to point out to him the following members, who had been accused of High Treason: viz. *Denzil Hollis, Sir Arthur Haslerig, John Pym, John Hampden*, and *William Stroud.* The Speaker fell upon his knees and replied, "*May it please your Majesty, I have neither eyes to see, nor tongue to speak, in this place, but as the House, whose servant I am here, is pleased to direct.*" *

22 Captain Thomas Coram. - *Hogarth.* - The Foundling Hospital.

Was bred to the sea, and passed the first part of his life as master of a vessel trading to our colonies. His avocations requiring him to go into the City at an early hour, he frequently saw infants deserted and exposed. This led him to project the establishment of the Foundling Hospital. His time was so much engaged in works of benevolence, and he disregarded so much his private interest, that he was himself latterly supported by a small pension, raised for him at the solicitation of several benevolent individuals, at the head of whom was the late Frederick Prince of Wales. On being asked whether a subscription would offend him, he replied, "*I have not wasted the little wealth of which I was formerly possessed, in self-indulgence or vain expense, and am not ashamed to confess that, in my old age, I am poor.*" He died in 1751, in the 84th year of his age.

23 The Marquis of Lansdowne, First Lord of the Treasury, 1782. -
Lord Ashburton, Chancellor of the Duchy of Lancaster, 1782.
Colonel Barré, Paymaster-general of the Forces, 1782. - } *Sir J. Reynolds.* Sir Thos. Baring, Bart

24 Sir Charles Wager. - *Sir Godfrey Kneller.* - HIS MAJESTY.

One of our gallant Naval Commanders; was appointed Admiral of the Red in 1709, and a Lord of the Admiralty in 1717. He was frequently employed in active service in the reigns of Queen Anne and George the First, and evinced upon all occasions both courage and prudence.

25 George Lord Anson. - - *Hoare.* - - The Earl of Hardwicke.

Born 1697; Vice Admiral of England, 1749; First Lord of the Admiralty, 1752; and again, after a short interval, in 1757, and one of the Lords Justices, 1753; Admiral of the Fleet; died 1762.

The most remarkable occurrence of Lord Anson's life was his circumnavigation of the world in the years 1741, 1742, and 1743, made popular

* See the Plate of Reference at the End of the Catalogue.

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throughout Europe by the elegant account which was written of that expedition. The naval glories of Lord Anson, though brilliant, fade away before the splendour of the triumphs of the late wars. The uniform in which he appears, and which has been since used, was first generally adopted when he was at the head of the Admiralty.

26 Duchess of Richmond in a Man's dress. *Sir Peter Lely.* HIS MAJESTY.

La Belle Stewart, one of the favourites of Charles the Second.

27 Oliver Cromwell. - - *Walker.* - - O. Cromwell, Esq.

Born 1599; elected for the town of Cambridge, 1637; Protector, 1653; died 1658.

Walker was the best Painter of this period; but Taste (as well as Wit and Gaiety) fled from England during the reign of Republicanism.

28 Samuel Johnson. - *Sir Joshua Reynolds.* - G.W. Taylor, Esq.

Born 1709; died 1784. Such were the great powers of his mind, and the strength of his reasoning faculties, that he was gladly received into the society of all the most eminent men of the time in which he lived, in spite of awkward appearance, forbidding manners, and sometimes harsh and overbearing temper.

His death was the subject of deep regret to the literary world. He has left to posterity some of the best moral works in the English language.

29 John Thurloe. - *Dobson.* - G. Greenhill Russell, Esq.

Born 1616; Secretary of State in 1653; which office he continued to fill to the period of the Restoration: in which he wished, it seems, to have had a hand; but the new counsellors of Charles did not trust the old counsellor of the Cromwells. About ten days before the King's return he was sent to the Tower; but was soon released, and spent the rest of his life in studious retirement at Lincoln's Inn, preparing and arranging, it may be presumed, his excellent Collection of State Papers. He was a man of good sense and moderation, and not personally stained with any of the crimes which disgraced the times in which he lived. He died in 1668.

30 Sir Joshua Reynolds. - - *Himself.* - HIS MAJESTY.

Born 1723 Died 1792.

31 Charles Edward, Grandson of James II. *Ramsay.* Sir W. W. Wynn, Bart.

Born 1720. Died 1788.

## NORTH ROOM.

*South End.*

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32 JOHN WILMOT, EARL of ROCHESTER. - *Sir Peter Lely.* - Sir J. B. Burgess.

Born 1647 ; died 1680. He was the convivial companion of Charles the Second, and the celebrated wit of the age. When King Charles was told that Rochester had lampooned him in a copy of verses, in which he had said that he "*never said a foolish thing, or ever did a wise one;*" the King replied, "*it was quite true, for that his words were his own, but his actions were his minister's.*" His life was full of irregularity; but on his death-bed, through the influence of Bishop Burnet, he was brought to serious reflection and repentance.

33 EDWARD MONTAGUE, EARL of SANDWICH. - HIS MAJESTY.

Born 1625. Upon the Restoration, his friend, General Monk, obtained for him employment in his profession; and in the Dutch war, in 1665, he signalized himself on several occasions. On the renewal of the war in 1672, he commanded a squadron of the fleet, under the Duke of York; during the action with the Dutch fleet, a fire-ship grappled with the Royal James (Lord Sandwich's ship) set her on fire, and the gallant Earl and his crew perished in the explosion.

34 SIR CHARLES LUCAS. - *Dobson.* - - Lord Braybrooke.

After the defeat of the Scotch army, in 1648, commanded by the Duke of Hamilton, Fairfax summoned Colchester, which had been blockaded for two months: the garrison was obliged to surrender at discretion; Sir Charles Lucas and Sir George Lisle, who commanded, were shot, by order of Fairfax and his Council.

35 JOHN DRYDEN, (a Bust) - *Schemaker.* - G. W. Taylor, Esq.
Born 1631. Died 1700.

36 The Rt. Hon. EDMUND BURKE. *Sir Joshua Reynolds.* - Richard Sharp, Esq.
Born 1730. Died 1797.

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37 Lord William Russell. - *Zoust.* - The Duke of Bedford.

Born 1641. Son of William, the fifth Earl, and afterwards Duke of Bedford; executed 1683.

The circumstances of the trial and execution of this noble Lord are universally known. Had the evidence upon his trial been even more defective than it was, his life would hardly have been spared. The great offence he had given to Charles the Second and James the Second, was, the active part he had taken upon the Exclusion Bill; and they felt, that an enemy was not less to be feared, because he possessed high character and general esteem.

When James the Second, in his distress, in 1688, applied to the Earl of Bedford (the father of Lord William Russell,) telling him he could render him signal service—"*Alas, Sir*, (replied the Earl) *I am old and feeble, I can do you but little service. I had once a son that could have assisted you; but he is no more.*"

38 John Locke. - - - Christ Church College, Oxford.

Born the 29th of August, 1632; died the 28th of October, 1704. How his life was employed, with what honour to our country, and what benefit to our nature, and in what successful attempts to exercise and enlarge the faculties of the human understanding, none need to be told. But it never can be useless to repeat, as a happy example to posterity, that he united the most transcendant genius with the easiest manners—the deepest metaphysics with studies of practical utility,—a warm love of liberty, with a true attachment to our monarchical Constitution,—and a bold and inquisitive philosophy, with the meek spirit and unassuming pretension of a true believer in the Gospel of Christ.

39 James Butler, Marquis of Ormond. - - } *Sir Peter Lely.* - The Marquis of Ormond.

Lord Lieutenant of Ireland, commanded the King's forces in that country from 1644 to 1647. Born 1610. Died 1688.

40 Sir Isaac Newton. - - *Murray.* - Trinity College, Cambridge.

Was born in 1642; educated at Trinity College, Cambridge, and succeeded the celebrated Dr. Barrow as Professor of Mathematics in that University. In 1688 he was chosen one of the representatives of the University for the Convention Parliament. He held the office of Master

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of the Mint for several years, and directed the re-coinage which took place about the year 1699. In 1703 he was elected President of the Royal Society, which office he held till 1727, when he died, at the age of eighty-five.

He was the most eminent philosopher which this, or perhaps any country ever produced. Every step he took in his discoveries demonstrated to him the Being and Providence of God. The book he studied with the most unremitting application was the Bible; and as he was thoroughly convinced of the truth of Divine Revelation, so he inculcated, in many of his writings, with all the force of his enlightened mind, the benevolent principles of Christianity.

Nature and Nature's laws were hid in night;
God said, let Newton be, and all was light.

41 Elias Ashmole. - - - - D. S. Dugdale, Esq.

An eminent Antiquary and Herald, was born 1617, died 1692. Upon the Restoration of King Charles the Second, he was appointed to the care of the Royal Library, and directed to examine Hugh Peters, into whose hands it had fallen, relative to the embezzlement of various books and medals, which had been taken away during the usurpation of Oliver Cromwell; but he was not able to recover them. He received from Mr. John Tradescant a very large collection of curiosities, to which he added very considerably; and gave the whole, together with his library, to the University of Oxford. Many of his works have been published; that upon the Institution and Rules of the Order of the Garter is the most celebrated.

42 Sir William Temple. - *Sir Peter Lely.* - Viscount Palmerston.

Born 1628; died 1700. He was educated at Emmanuel College, Cambridge. He filled several public offices, and conducted some of the most important negociations, in which England was ever concerned (and especially those of Nimeguen and Breda), with great ability and distinguished success.

Without derogating in any particular from his own high principles, he had the good fortune to enjoy the favour and confidence of three sovereigns of very dissimilar characters; and the delicacy with which he abstained from taking any prominent part in the Revolution, which dethroned his old master James the Second, met the generous approbation of his successor, who having failed to induce Sir William Temple to accept public employment, condescended to visit him at his celebrated retirement at Moor Park. It was at those visits that Swift had the honour of

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being known to King William, to whom he subsequently dedicated his edition of Temple's works.

43 WILLIAM DUGDALE. - - *Bousseler.* - D. S. Dugdale, Esq. M.P.

An eminent Antiquary, Herald, and Historian, born 1605. About the year 1638, he was placed in the Herald's office, by the Earl of Arundel, then Earl Marshall. He attended the King during the Civil War, and was in several battles, particularly in that of Edge Hill. After the death of the King he retired to France; upon the Restoration he returned to England; and in the year 1677, was knighted, and appointed Garter principal King at Arms. He was a most industrious man, unremitting in his researches; and has given to the world much useful information upon the various subjects in which he was engaged. He died 1686.

44 The Rt. Hon. WM. WINDHAM. - *Sir J. Reynolds.* - G. J. Cholmondeley, Esq.

45 ALEXANDER POPE. (a *Bust*) - *Roubilliac.* - G. W. Taylor, Esq.

Born in 1688, and died 1744. The annals of Pope's life would be a catalogue of his admirable works; he took little part in politics, connected himself with no public event, and is memorable only as a Poet; but then he is universally admitted to be the poet of good taste, good sense, and good manners.

46 HENRY FOX, Lord Holland. - *Sir J. Reynolds.* - Lord Holland.

Born in 1705; held successively the offices of Lord of the Treasury, Secretary at War, and Paymaster of the Forces; created a Peer in 1763; and died in 1774.

No party hostility ever denied to Mr. Fox (any more than to his still more eminent son) great abilities in public affairs; and in private life, every sociable and amiable quality.

## NORTH ROOM.

### *West Side.*

47 RICHARD BENTLEY. - *Hudson.* - Trinity College, Cambridge.

Born 1662; died 1742. This eminent scholar and critic, was appointed Master of Trinity College, Cambridge, in 1700. In this situation he had to undergo a long series of legal and academical litigation; to which he

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was glad to superadd as many literary controversies as he could excite. He was certainly a man of great acumen, and of very considerable learning; but he has been accused of much arrogance in the display of it. His edition of Horace is a work which has met with many admirers.

48 Lord Rodney. - - - *Sir J. Reynolds.* - HIS MAJESTY.
Born 1717. Died 1792.

49 Dr. Markham, Archbishop of York. } - *Sir J. Reynolds.* Christ Ch. Coll. Oxford.
Died 1807.

50 The Rt. Hon. Charles James Fox. *Sir J. Reynolds.* - Lord Crewe.
Born 1748. Died 1806.

51 Lord North. - - *Dance.* - - Earl of Guilford.
Born 1732. Died 1792.

52 Death of Lord Chatham, in 1778. *Copley.* - - Alex. Davison, Esq.
Born 1708.

53 Queen Anne. - - - HIS MAJESTY.

54 The Duke of Gloucester. - - - HIS MAJESTY.

Son of the Princess of Denmark, afterwards Queen Anne; was born 1689. At ten years old he was placed under the care of the Duke of Marlborough, with this injunction from King William: "*Teach him to be what you are, and he cannot want accomplishments.*" Dr. Burnet, Bishop of Salisbury, was at the same time appointed his Preceptor. He died in 1700. He is represented to have been an amiable Prince; and to have made great progress in his studies, while under the care of the Duke and the Bishop.

55 Admiral Viscount Nelson. - *Hoppner.* - HIS MAJESTY.
Born 1758. Died 1805.

56 Isaac Barrow, D.D. - - Trinity College, Cambridge.

The friend of Sir Isaac Newton, and one of the most eminent members of the Protestant Church, was born in 1630, and died in 1677. He held the offices of Professor of Greek and of Mathematics in the University of

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Cambridge, and was chosen Master of Trinity College in the year 1672. He was a man of great piety and learning, and is supposed to have been the best scholar of his time. Many of his very able works have been published: those which were written to elucidate the Scriptures are deservedly of the highest reputation.

He was attached to the Royal Cause, and remained in privacy during the Commonwealth; his friends expected great preferment for him at the Restoration, but he received none: he bore his disappointment, however, with great calmness, and only remarked

Te magis optavit rediturum Carole nemo
Et nemo sensit te rediisse minus.

57 Lord Chancellor Camden. - *Dance.* - Marquis Camden.

Born 1714. Died 1794.

58 Right Hon. William Pitt. - *Hoppner.* - Earl of Mulgrave.

Born 1759. Died 1806.

59 The late Duke of York, second Brother of his late Majesty - } *Sir J. Reynolds.* HIS MAJESTY.

Born 1739. Died 1767.

60 The Rt. Hon. Spencer Percival. - *Joseph.* - HIS MAJESTY.

Born 1762. Killed by the hand of an assassin 1812.

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# Middle Room.

*East Side.*

61 Sir Anthony Ashley Cooper. - *Sir Godfrey Kneller* - Earl of Shaftesbury.

Born 22d July, 1621; Earl of Shaftesbury and Lord High Chancellor in 1672.

One of the most extraordinary men, which an age fertile in extraordinary men produced. His acquirements may be measured by a saying of Charles the Second, that "*he knew more law than all his judges, and more*

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*divinity than all his bishops;*" and his gaiety and wit, by his reply to the same Monarch; "*I believe, Shaftesbury,* (said the King) *thou art the wickedest dog in England.*" "*May it please your Majesty,* (replied the Lord Chancellor,) OF A SUBJECT, *I believe I am.*"

We do not enter into the political life of Lord Shaftesbury; it has been his misfortune that his history has been always written by hostile pens; but three topics of praise, at least, cannot be denied to him—talents in every thing—purity in the seat of Justice—and the friendship of Locke.

Dryden, who has drawn his character as a Statesman, perhaps with overcharged severity, makes some amends when he speaks of him as a Judge:

> Yet fame deserved, no enemy can grudge,
> The *Statesman* we abhor, yet praise the *Judge;*
> Oh, had he been content to serve the crown
> With virtues only proper to the gown,
> Or had the rankness of the soil been freed
> From cockle that oppress'd the nobler seed,
> David for him his tuneful harp had strung,
> And heaven had wanted one immortal song.

62 THREE of the CHILDREN of CHARLES I. *Sir Peter Lely.* Earl of Egremont.

James Duke of York (aged 14.) Princess Elizabeth (aged 12.) Henry Duke of Gloucester (aged 8.)

The Parliament committed them to the care of Algernon Earl of Northumberland; from whose custody the Duke of York, then about 14 years old, made his escape. The Duke of Gloucester was confined in the Isle of Wight, by the order of Cromwell, till the year 1652, when he was sent to the Continent, and joined his brother at Paris; he returned to England at the Restoration, and died shortly after, at the age of 20. The Princess Elizabeth died at Carisbrook Castle, in the year 1650, aged 15, and was buried at Newport, in the Isle of Wight.

This Picture was painted by *Sir Peter Lely,* for the Earl of Northumberland, a short time before the escape of the Duke of York;—the Portrait of the Duke is one of the ablest performances of his pencil.

63 LADY ANNE CARR, COUNTESS of BEDFORD. - *Vandyke.* - Earl of Egremont.

She was sole daughter and heiress of Robert Carr, Earl of Somerset, by Frances, daughter of Thomas Howard, Earl of Suffolk. The history of the divorce of the Countess of Somerset from her first husband, the Earl

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of Essex, and all the extraordinary circumstances which followed that event, are to be found in the History of the Reign of James the First.

64 Thomas Howard, Earl of Arundel. - *Vandyke.* - Marquis of Stafford.

Was Earl Marshall of England in the early part of the reign of Charles the First. Few persons have shewn more love for the Arts than the Earl of Arundel; and it appears from his example, that his Sovereign was induced to study and to encourage them. This nobleman was the first who sent persons to foreign countries to make an extensive collection of objects of art. That collection was dispersed at his death. A part of it is at Wilton, belonging to the Earl of Pembroke; another part at Oxford; and the Cameos and Intaglios are in the possession of the Duke of Marlborough; his favourite bronze head of Homer is in the British Museum. Turbulent times are ill suited to the progress of the Fine Arts: he was driven from his retirement in this country, by the prospect of the civil commotions, in 1642, and died at Padua, 1646.

65 Lady Dorothy Sidney, Countess of Sunderland. - } - *Vandyke.* - Earl of Egremont.

Daughter to the Countess of Leicester, was married to Henry Lord Spencer, of Wormleighton. He was created Earl of Sunderland, June 6, 1643; and killed the same year at the battle of Newbury, in the 23rd year of his age. She married, secondly, Robert Smythe, Esq. of Bounds, in Kent. This amiable and beautiful lady is the person who was celebrated by Waller under the name of Sacharissa. Her letters have lately been published.

66 King James I. - - - *Vandyke.* - HIS MAJESTY.

This Portrait has been always said to be painted by Vandyke; but King James died in 1625, and Vandyke did not come to England till after that period. If it is by Vandyke, it must be a copy from some other Portrait.

67 Benjamin West. (a *Bust*) - *Nollekens.* - British Institution.
Born 1738; died 1820.

68 Oliver Cromwell. - - *Cooper.* - G. Greenhill Russell, Esq.
Born 1599. Died 1658.

69 Sir Joshua Reynolds. (a *Bust*) - *Bacon.* - British Institution.
Born 1723. Died 1792.

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70 JAMES STANLEY EARL of DERBY, with his WIFE and DAUGHTER. - *Vandyke.* - Earl of Clarendon.

He was taken prisoner at the battle of Worcester in 1651. In 1652 he was tried for High Treason, condemned, and beheaded at Bolton, in Lancashire. He married the daughter of the Duke de la Trimouille. King Charles the Second refused his assent to the Bill for restoring the estate to the family, which had been lost by the Earl's loyalty and attachment to him.

The Countess of Derby defended the castle in which she resided, with great spirit, against the Parliament forces, for a considerable time.

71 JOHN CHURCHILL, DUKE of MARLBOROUGH. - - - *Sir G. Kneller.* - Marquis of Stafford.

He was born 1650. In 1701 he was appointed Commander in Chief of the forces in Holland, and in 1702 Queen Anne selected him as Captain General of all her forces. The history of his brilliant campaigns are well known, and are detailed at length in the Memoirs which have been lately published by Mr. Coxe. He died 1722.

The exploits of the Duke of Marlborough stood unrivalled in British history, till this country produced a hero in our own days, who has equalled, if not surpassed him.

72 SIR GEORGE JEFFRIES. - *Riley.* - Earl of Winchilsea.

Chief Justice of the Court of King's Bench in 1682. After the defeat of the Duke of Monmouth, he was sent into the West of England to try the rebels: the rigour with which he executed that commission is well known. After his return from the West, upon the death of Lord Keeper North, he was made Lord Chancellor. In 1688, after the abdication of King James, he attempted to make his escape to Hamburgh, but he was discovered by the mob disguised as a sailor, seized, ill treated, and at length carried before the Lord Mayor, who sent him to the Tower, where he died in 1689.

73 ANTHONY VANDYKE. - *Vandyke.* - HIS MAJESTY.

Born 1598. About the year 1630, Charles I. hearing of his fame, sent Sir Kenelm Digby to invite him to return to England, where he had been a short time before. Charles sat to him frequently, and was so struck with his merit, that he Knighted him in 1632. He died 1641.

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74 HENRIETTA MARIA. - - *Vandyke.* - HIS MAJESTY.

The Daughter of Henry IV. of France, by Mary of Medicis, and the Queen of Charles I. Even the pencil of Vandyke himself never carried grace and elegance further than in this Portrait. We cannot look upon this resemblance of the unfortunate Queen, without lamenting that so much loveliness should have been fated to endure so many of the ills and adversities of life. She returned to England upon the Restoration of Charles II., quitted it upon the breaking out of the plague in 1665, and died in France in 1669.

75 WILLIAM HARVEY. - - *Cornelius Jansen* - Sir W. W. Wynn, Bart.

An eminent Physician, was born 1578, and educated at Caius College, Cambridge. He was Physician to James I. and Charles I. attended the latter to the Battle of Edgehill, and accompanied him afterwards to Oxford, where he was elected Warden of Merton College. He was chosen President of the College of Physicians in 1654, and presented that Institution with the most munificent benefactions. His discovery of the circulation of the blood, has justly entitled him to a high rank among those men of science who have converted their knowledge to the use and benefit of mankind. He died in 1657.

76 The first HOWARD, DUKE of NORFOLK. - - - Earl of Carlisle.

"Jockey of Norfolk, be not too bold,
For Dickon, thy master, is bought and sold."

77 THE DUCHESS of NORFOLK. - - - Earl of Carlisle.

## MIDDLE ROOM.

*South End.*

78 SIR BEVIL GRANVILLE. - - - Marquis of Stafford.

Born 1596. He attached himself very early to the King's cause during the civil wars, and distinguished himself in several of the actions that took place. In 1643, he commanded the troops which had been raised for the King's service in Cornwall, and fell in a successful attack which the Royal army made upon the Parliament forces, commanded by Sir William Waller. Clarendon says, that never was there a brighter courage and a gentler disposition married together, than in his person.

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79 Sir John Granville, afterwards Earl of Bath. - Marquis of Stafford.

Son of Sir Bevil Granville, was born 1628; joined the King's forces when very young, and signalized himself in several battles fought in support of the Royal cause. He retired into the country during the government of Cromwell; steadily retaining his principles, and watching his opportunity, to render service to the cause he had espoused. The death of Cromwell, and the state of the nation, afforded him that opportunity, and he carried on the communication between King Charles II. and General Monk, which led to the Restoration. He continued afterwards an active Member of Parliament, and was one of the great promoters of the Revolution in 1688. He died 1701.

80 Sir Thomas Wentworth, afterwards Earl of Strafford. } *Vandyke.* - Sir J. G. Egerton, Bart.

Born 1593; died 1641.

Was knighted by King James I. and became a distinguished Member of the first Parliament of Charles I. in opposition to the Court, and was a strenuous promoter of the Petition of Right. In 1628 he joined the Court party; was created a peer, and appointed to the Government of Ireland. In 1640 he was impeached by the Commons for High Treason. The spirit of party prevailed, popular clamour was furiously excited against him, and a bill of attainder was passed by both Houses, to which the King reluctantly gave his assent; he was executed 1641. In the Act for reversing the attainder, which passed in 1662, it is stated, that King Charles I. assented to the bill of attainder with "*exceeding great sorrow*," that it was remembered by him with "*inexpressible grief of heart*," and that he expressed this when his own life was taken away.

81 George Abbot. - - *Cornelius Jansen.* - Archbishop of Canterbury.

Born 1560; died 1633.

Appointed to the See of Canterbury in 1611. A steady friend to the Protestant religion, bearing his faculties so meekly, that he has been represented as too indulgent to the Puritans, and too lax in Church ceremonies. He had considerable influence in State affairs during the reign of James I. and shewed upon many occasions, and particularly in the opposition which he made to the divorce of the Countess of Essex (afterwards Countess of Somerset) great firmness and integrity.

During the time he was Archbishop of Canterbury, a misfortune happened to him, which tended much to embitter the latter part of his life. While he was hunting in the Lord Zouch's park, at Bramshill, he let fly

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an arrow at one of the deer, which wounded the Lord Zouch's keeper in the arm, of which he immediately died. In consequence of this accident several of the bishops refused consecration at his hands.

82 Thomas Linacre. - - *Holbein.* - - HIS MAJESTY.

The principal Founder and first President of the College of Physicians; was born about the year 1460. Towards the end of his life he entered into Holy Orders, and received considerable preferment in the Church from his friend Archbishop Warham. He died 1524. All the writers of his time represent him as a most eminent scholar.

83 John Evelyn. - - *Walker.* - - G. W. Taylor, Esq.

Born 1620. Died 1706.

The life and character of this amiable man have been so lately and so amply laid before the public, that it is here only necessary to say, that he is one of the most perfect examples which exists of an accomplished English gentleman: he united conspicuously, integrity, zeal and talents, in public office; with benevolence, honour, and exactness in all the duties of private life.

His occupations and his studies have improved our agriculture, manufactures, and arts; and his loyalty, his independence, and his piety, are a bright example in the page of our history.

84 Oliver Cromwell, (a Bust) — — — Marquis of Lansdowne.

85 Prince Rupert and Prince Maurice. - *Vandyke.* - Lord Bayning.

These Princes, and particularly Rupert, have many claims to a place among the eminent men of England.

The grandsons of James I. They both stood in the succession to the British Throne, and Prince Rupert was raised to the British honours of Earl of Holdernesse, and Duke of Cumberland. He led during the civil wars the armies of the King with impetuous and unsuccessful courage; and after the Restoration, he commanded the fleets of England with consummate skill and brilliant success.

He at once practised and patronized the Arts and Sciences. The invention of Mezzotinto Engraving alone would have immortalized his name among the friends of the Fine Arts. In private life he was universally and justly beloved for his sound good sense, and his unwearied and unostentatious beneficence; qualities which the gay biographer of the Count de Grammont forgets in his satirical pleasantry on the plainness of his manners and appearance.

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He was born in 1619, and died on the 29th of November, 1682, having acquired the reputation of a brave soldier, a skilful sailor, a patient philosopher, a partisan without an enemy, and a foreigner, who by his high qualities had naturalized himself in the hearts and affections of the people of England.

The reputation of Prince Maurice has been eclipsed, as that of greater men would have been, by that of his brother; he was however a brave and good soldier, and an amiable man.

86 WILLIAM LAUD. - - - *Vandyke.* - Archbishop of Canterbury.

Succeeded Abbot as Archbishop of Canterbury, in the year 1633; and was appointed one of the Commissioners of the Treasury in 1635. He had great influence in the Councils of Charles the First, and was supposed by his opponents to have advised many of the most intemperate and obnoxious measures during that reign. In 1641 he was accused by the Commons of High Treason, and sent to the Tower; after remaining there three years, he was tried and condemned; and in 1644 led the way to the scaffold, whither his Master followed him a few years after. His diary and private prayers, discovered after his death, prove at least his piety and his sincerity.

87 WILLIAM JUXON. - - - *Vandyke.* - - Bishop of London.

Was educated at St. John's College, Oxford, with Archbishop Laud. When the latter was in 1633 promoted to Canterbury, his early friend shared in his prosperity, and succeeded him in the vacated See of London. He was, subsequently, through the same influence, appointed Lord High Treasurer; but in 1641 resigned the staff, which, in such stormy times, required a stronger grasp than his, and retired to the quiet obscurity of his house at Fulham. From this seclusion he was called to attend his dying sovereign to the scaffold; and his courage and piety upon that trying occasion, shewed him to be not unworthy of the melancholy confidence that was placed in him. His conversation with his sovereign, at the last awful moment, has immortalized the Prelate, and ought not to be omitted in even the slightest sketch of his life.

"While the King was preparing himself for the block, the Bishop called out to him, '*there is, Sir, but one stage more which, though turbulent and troublesome, is a very short one; yet it will soon carry you a great way, from earth to heaven, where you shall find, to your great joy, the prize to which you hasten—a crown of glory!*" '*I go,*' said the King, '*from a cor-*

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*ruptible to an incorruptible crown, where no disturbance can have place.*' '*You exchange,*' replied the Bishop, '*a temporary for an eternal crown—a good exchange!*' Charles having taken off his cloak, delivered his George to the Prelate, pronouncing the word '*Remember.*'"

From the performance of the last act of his painful duty—that of pronouncing the funeral service of the church, at the interment of the King at Windsor, he was rudely prevented by the Governor of the Castle.

The Bishop, from this period, relapsed into obscurity, till the Restoration placed him (again the successor of Laud) in the Archiepiscopal seat of Canterbury, which he occupied rather than enjoyed about two years, dying in 1663, at the age of 81; having, through his long life, exhibited (by the avowal of all parties) exemplary moderation, meekness, integrity, and piety.

88 Richard Cromwell. - *Walker.* - G. Greenhill Russell, Esq.

Eldest son of Oliver, was born in 1626; and succeeded his father in the Protectorate, which he held for a very short time. He retired to France after the Restoration, but returned to England in 1680, and lived very much secluded in Hertfordshire, till the year 1712, when he died, aged 86.

When he was very old, he attended in the Court of King's Bench, at Westminster, to give evidence upon a trial in which he was interested: the Judge who presided ordered him a chair, and allowed him to deliver his testimony sitting, in consideration of his former elevation.

89 Thomas Wriothesly, Earl of Southampton. - - Duke of Bedford.

Was born about 1610; Lord High Treasurer 1660; died 1667.

Burnet calls him the wise and virtuous Earl of Southampton. He was the intimate friend of Lord Clarendon, and is said to have often reproached the latter with the favourable account he had always given of the character of Charles the Second, previous to the Restoration.

His daughter was the amiable and excellent Lady Rachel, who married William Lord Russel. Her letters, published in 1807, will be read with the greatest interest. She died 1723, at the age of 87.

90 The Marquis of Hamilton. - *Hanneman.* - HIS MAJESTY.

Had been long intrusted by Charles the First with the principal management of his affairs in Scotland; and in 1643 was created Duke o Hamilton. In 1648 he marched at the head of his army into England

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was attacked by Cromwell and Lambert, his army defeated, and himself made prisoner. Shortly after, the Parliament erected a new Court of Justice, of which Bradshaw, who presided at the trial of Charles the First, was also president. By this Court, the Duke of Hamilton was tried and condemned, for appearing in arms against the Parliament. He was executed, together with the Lords Holland and Capel, in 1649.

His brother, William Duke of Hamilton, was killed two years afterwards at the battle of Worcester.

91 KILLIGREW and CAREW. - - *Vandyke.* - HIS MAJESTY.

Two celebrated wits. Killigrew was Page of Honour to Charles the First, and Groom of the Bedchamber to Charles the Second, whom he often diverted with his wit and humour. Carew was also a Poet, and Gentleman of the Privy Chamber to Charles the First. Killigrew was born 1611, died 1682; and Carew was born 1589, died 1639.

## MIDDLE ROOM.

*West Side.*

92 FRANCIS, EARL of BEDFORD. - *Vandyke.* - Duke of Bedford.

Born 1588. A leading member of the House of Lords. A friend to liberty, but an enemy to popular excess. He died, regretted by all parties, in 1641.

93 THE EARL of STRAFFORD. - *Vandyke.* - Earl of Egremont.

Executed 1641.

Although there is another representation of this eminent man in this Collection, we could not deny to the lovers of the art the exhibition of this Portrait, which is one of the finest ever painted, even by Vandyke.

94 LADY DOROTHY PERCY, COUNTESS of LEICESTER. - - } *Vandyke.* - - Earl of Egremont.

Daughter to Henry, ninth Earl of Northumberland, and sister to Lady Lucy Percy; married to Robert Sidney, afterwards Earl of Leicester, and mother to Algernon Sidney, and Dorothy Countess of Sunderland.

There is a curious account of a quarrel, which took place at Petworth, between the husbands of these two sisters, then Viscount Lisle and Lord Doncaster, in the Sidney Papers, vol. i. p. 121.

95 PETER PAUL RUBENS. - - *Rubens.* - - HIS MAJESTY.

Was born 1577; and was sent in 1629, by the Court of Spain to Englan

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to negociate a treaty of peace. King Charles the First, who admired his talents as a Painter, employed him to paint the ceiling of the Banquetting-house, at Whitehall. He was Knighted in 1630, and left England the next year. He died at Antwerp, 1640.

96 COUNTESS of DORSET - - *Vandyke.* - HIS MAJESTY.

97 The FAMILY of SIR BALTHAZAR GERBIER. - *Rubens.* - HIS MAJESTY.

Sir Balthazar Gerbier was a Painter and an Architect, and came to England about the year 1613, and was retained in the service of the Duke of Buckingham. He appears to have been employed in some private transactions of State; and was Knighted by King Charles the First in 1628. He left this country during the civil war; returned at the Restoration, and designed the triumphal arches which were erected upon that occasion. He founded a School for Painting, Architecture, &c. under the sanction of King Charles the First; but from the troubles of the times it fell to the ground.

98 LANDSCAPE, with CHARLES I. in the character of St. George. - *Rubens.* - HIS MAJESTY.

99 HELENA FORMAN, Rubens' second wife, - *Rubens.* HIS MAJESTY.

Rubens was married first to Elizabeth Brandt, secondly to Helena Forman, and he was about to be married a third time to M. Lundens, (the subject of the famous Chapeau de Paille, now at Antwerp) but she died before the ceremony took place. He is said to have lived upon ill terms with his first wife, but to have been amply compensated by the amiable qualities of the second. He has recorded his opinion upon this subject, by his pencil. In a Picture, in one of the collections in Germany, he has given the Portraits of these three Ladies—the first in hell, the second in heaven, and the last between both, as he had not yet decided to which she most properly belonged.

100 LADY LUCY PERCY, COUNTESS of CARLISLE. *Vandyke.* Earl of Egremont.

Daughter to Henry, ninth Earl of Northumberland. She married Lord Hay, who was created Lord Doncaster, and afterwards Earl of Carlisle.

101 THE DUCHESS of RICHMOND. - - *Vandyke.* - HIS MAJESTY.

102 ALGERNON PERCY, EARL of NORTHUMBERLAND. *Vandyke.* Earl of Essex.

Was appointed in 1640 General of the King's Army in Scotland, with

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the Earl of Strafford and the Marquis of Hamilton; and he was afterwards appointed Admiral of the Fleet, which he was accused of delivering over to the power of the Parliament. He died 1668.

103 LADY ELIZABETH CECIL, COUNTESS of DEVONSHIRE. - - - - *Vandyke.* Earl of Egremont.

Daughter to William Cecil Earl of Salisbury, and married to William Cavendish, third Earl of Devonshire.

## MIDDLE ROOM.

*North End.*

104 GEORGE and FRANCIS VILLIERS. - - *Vandyke.* - HIS MAJESTY.

George, born 1627. Died 1687. Sons of the favourite Duke of Buckingham.

Of these youths, the eldest, the author of the Rehearsal, was the most extraordinary compound of genius and folly that ever existed. The two greatest moral Poets of our nation have excelled themselves, and exhausted the language in describing his life and his death.

A man so various, that he seem'd to be,
Not one, but all mankind's epitome;
Stiff in opinion—always in the wrong,
Was every thing by starts, and nothing long;
But in the course of one revolving moon,
Was Chemist, Fiddler, Statesman, and Buffoon.——DRYDEN.

In the worst inns, worst room, with mat half hung,
The walls of plaister, and the floor of dung;
On once a flock bed, but repair'd with straw,
And tape-tied curtains, never meant to draw;
The George and Garter dangling from that bed,
Where tawdry yellow strove with dirty red,
* * * * *
Great Villiers lies, alas! how chang'd from him,
That life of pleasure and that soul of whim!
* * * * * *
There victor of his health, of fortune, friends,
And fame, this Lord of useless thousands ends.——POPE.

The second brother, called the beautiful Francis Villiers, was a posthumous child, born 1629, and killed near Kingston in Surrey, 1648, in a skirmish; one of the last efforts made by the Royalists.

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105 MAJOR GENERAL MASSEY.
106 MAJOR GENERAL BROWN. } - - C. T. Tower, Esq.

Two of the five Presbyterian leaders, taken out of the House of Commons by a detachment of the army under Colonel Pride, and confined in the Round Tower at Windsor in 1648.

107 SIR HARBOTTLE GRIMSTON. - - - - Earl of Verulam.

Was a Lawyer of great eminence. In 1647 he was appointed one of the Commissioners to treat with the King in the Isle of Wight; and in 1660 he was chosen Speaker of the Restoration Parliament, and made Master of the Rolls. He is supposed to have assisted Bishop Burnet in his History of the Reformation. He was born 1594, and died 1683.

108 JONATHAN SWIFT. - - - - Earl of Besborough.

Was born in 1668, Dean of St. Patrick's 1713, and died 1745.

The friend of Sir William Temple, of Pope, of Addison, and Bolingbroke. Every body is acquainted with his admirable works. His style is more correct, more clear, and more pointed than that of any of his predecessors, and his humour is unrivalled.

108* KING GEORGE I. — — — HIS MAJESTY.

109 GEORGE VILLIERS, DUKE of BUCKINGHAM, and FAMILY. - - } - *Honthorst.* - HIS MAJESTY.

Born 1592, Viscount Villiers 1616, Earl of Buckingham 1617, Marquis and Lord High Admiral 1618, Earl of Coventry, Duke of Buckingham, and Lord Warden of the Cinque Ports 1623, assassinated at Portsmouth by Felton 1628. "He was," says Clarendon "of a noble nature, generous disposition, and of such other endowments as made him very capable to be a great favourite to a great king. Of a courage not to be daunted, and of a most flowing courtesy and affability to all men." The Duchess was Catherine Manners, daughter and heiress of the Earl of Rutland.

The infant on her knee died young; the daughter was thrice married; first, to Charles, Lord Herbert; secondly, to James Stewart, Duke of Lennox; and thirdly, to Thomas Howard, brother of Lord Carlisle.

110 GILBERT BURNET. - - - - Bishop of Salisbury.

Born in 1643; Bishop of Salisbury in 1688; died in 1715.

His talents for extempore preaching brought him early into notice, and

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his religious and political principles soon connected him with the most eminent of the Whig party, in which he soon became considerable, without however neglecting his more sacred duties. He reclaimed Lord Rochester on his death bed, and assisted (with Tillotson) Lord Russell on the scaffold. He received from Russell his watch, with the remarkable expression—"*I have now done with time, and have only to think of eternity.*"

Burnet soon after retired to the Continent, and was removed from his preferments in England; his exile, however, was not useless to the Church or the State, for he attached himself to the Princess of Orange, and took an important part in the conduct of the Revolution; and one of the first acts of King William was to appoint him to the See of Salisbury.

The amusing "Memoirs of P. P. Parish Clerk," were written in derision of the Bishop's History of his own Times; and Swift and other Tory writers have poured out all the phials of their mirth and wit upon his person, his principles, and his proceedings. Some of these criticisms were perhaps not undeserved; but they have not shaken the Bishop's character for learning and piety, for liberal views of state policy, and for a scrupulous discharge of his episcopal duties.

Dr. Johnson says, the Life and Death of John, Earl of Rochester, is a book *which the critic ought to read for its elegance, the philosopher for its argument, and the saint for its piety.*

111 Edward Hyde, Earl of Clarendon. - *Sir P. Lely.* - Earl of Clarendon.

Was appointed to the office of Chancellor of the Exchequer, in 1642, and one of the Prince of Wales's Council in 1644. He retired with the Prince to Jersey, during the contention between the King and the Parliament, where he began his History of the Civil War. At the Restoration, 1660, he returned to England, and was made Lord Chancellor, and principal Minister. The Duke of York (afterwards James II.) married his daughter. He became unpopular as the supposed author of the Dutch war, and in 1667 an impeachment was drawn up by the Commons against him, accusing him, in various instances, of betraying the nation. He was deprived of his office in consequence; and retired to France, where he completed his History, and died at Rouen in 1674; after having in vain solicited his Sovereign's permission to return to his native country. He had been the able and faithful counsellor both to Charles I. and Charles II., and had the mortification to see his well founded advice rejected, upon some of the most important occurrences in those reigns. It is worthy of

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remark, that his daughter, who had embraced the Catholic religion, at the instigation of the Duke of York, should have given two Protestant Queens to the Throne of England.

112 General Copley.
113 Sir John Clotworthy. } - - - C. T. Tower, Esq.

Two of the Presbyterian leaders, confined in the Round Tower at Windsor, with Sir William Waller, and Generals Massey and Brown, in 1648.

114 Sir Kenelm Digby. - *Vandyke.* - HIS MAJESTY.

Son of Sir Everard Digby, who was executed in 1606, as being concerned with Guy Fawkes and others in the Gunpowder Plot. He was born about the year 1603. In 1628 he commanded a squadron in the Mediterranean, to protect the English trade against the Venetians and the Algerines, and gained a considerable victory with an inferior force. He was engaged in various political transactions of the times in which he lived; but the greatest part of his life appears to have been spent in the encouragement of works of art, and in philosophical researches. In the first settlement of the Royal Society he was appointed one of the Council. He died in the year 1665.

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# South Room.

*East Side.*

115 Sir Richard Wynn. - - *C. Jansen.* - Sir W. W. Wynn, Bart.

116 Sir John Somers, Lord Somers. *Sir G. Kneller.* - Earl of Hardwicke.

Solicitor General 1689; Lord Keeper 1693; and Lord Somers, and Lord Chancellor 1697.—No man has risen to greater eminence in his profession, and none has left a higher reputation to posterity.—He promoted the Revolution with great address and ability; and was rewarded and honoured by King William, as he deserved. In 1701 party ran high against him; he was impeached, together with Lord Hallifax and Lord

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Orford, by the Commons, and acquitted by the Lords.—In 1706 he projected the Union with Scotland, and drew up the Articles.—He filled the office of President of the Royal Society for some time.—He was received by King George I. with much kindness, upon his accession; and died in 1716. —Addison has drawn his character with great ability in the *Freeholder*.

117 Sir William Waller. - *C. Jansen.* - C. T. Tower, Esq.

Was born 1597, and was one of the Members of the Long Parliament, and commanded the Parliament forces upon several occasions. In 1648 he was suspected of attachment to the Royal cause; was expelled the army, and committed to prison. This Portrait was painted at that time. There is in the back ground a slight sketch of the Round Tower at Windsor, in which he was confined. He died 1668.

118 Sir Thomas More. - - *Holbein.* - - Sir Thos. Baring, Bart.

Born 1480.

Succeeded Cardinal Wolsey as Chancellor to Henry VIII. in 1529. Being a rigid Catholic, he resigned that office in 1532, rather than acknowledge the Supremacy of the King in matters of religion. He was tried for High Treason, condemned, and executed 1535. A man of great learning, and inflexible integrity; a protector of Literature and the Fine Arts; the friend and patron of Holbein.

119 Thomas Howard, Duke of Norfolk. - *Holbein.* - The Duke of Norfolk.

Was born about 1475. He was tried in 1547 upon the same charge as his Son, the Earl of Surrey, sentenced to death, and expected to follow his son to the scaffold, well knowing that nothing could avert the purpose of his inexorable Sovereign; but his execution was fixed for the 29th January, and Henry the Eighth died on the 28th. The sentence therefore was not executed; but he remained in prison till one year before his death, which took place in 1554.

120 The Earl of Surrey. - *Holbein.* - - HIS MAJESTY.

Son of Thomas Howard, Duke of Norfolk. King Henry VIII. thinking that both father and son had views to the throne, and intended to re-establish the Catholic religion, determined to sacrifice them. The Earl of Surrey was tried first for High Treason; the principal charge against him was, that of bearing the Arms of King Edward; he was sentenced to death, and executed 19th January, 1547. He was the most gallant Soldier, the most accomplished Gentleman, and the best Poet of his time.

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121 Sir Henry Guilford, - *Holbein.* - HIS MAJESTY.

Born 1488. Died 1532.

Was Comptroller of the Household to King Henry the Eighth. He served, in the early part of his life, with great reputation in the wars in Spain, under Ferdinand and Isabella. Being a man of considerable literary acquirements, he kept up a correspondence with the learned Erasmus. The mother of the Lord Guilford Dudley was of this family

122 Henry Cromwell - - *Walker.* - G. Greenhill Russell, Esq.

Second son of Oliver; was born 1627. He was appointed Lord Lieutenant of Ireland during the Protectorate; and died 1674.

123 Ambrose Dudley, Earl of Warwick. *Holbein.* The Marquis of Salisbury.

Was born 1531.

He was taken in arms with his father, the Duke of Northumberland, when he appeared in support of the Lady Jane Grey's title to the throne, and was kept a close prisoner in the Tower till 1554, when he was pardoned. Queen Elizabeth appointed him Master of the Ordnance, and created him Earl of Warwick. He was actively employed during his life by the Queen, and had the command of large forces entrusted to him; and upon all occasions conducted himself with great firmness and ability. In 1586 he was one of those Peers who assisted at the trial of Mary, Queen of Scots. He died 1589, of an amputation of the leg, in which he had received a wound many years before. He was a great friend of Lord Burleigh,—very much esteemed, and generally called the *good Earl of Warwick.*

There is a curious monument erected to his memory in a chapel at Warwick.

124 King Henry VIII. - *Holbein.* - Society of Antiquaries.

This Picture was presented by his late Majesty to the Society of Antiquaries. Besides the King, it is supposed to represent his Queen Jane Seymour, their Son Edward VI. and the Princesses Mary and Margaret, Sisters of the King.

125 Elizabeth, Queen of Bohemia. - *Van Somor.* - HIS MAJESTY.

She was daughter of James I. and married to Henry, Prince Palatine of the Rhine, who was considered as King of Bohemia by the Protestants of Germany. A lady of great literary acquirement; the mother of Prince Rupert, and Prince Maurice.

126 The Countess of Digby — *Vandyke.* - HIS MAJESTY.

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127 EDWARD RUSSELL, - - - *Sir G. Kneller.* Admiral Sir E. Harvey.

Son of Edward, the second son of Francis, fourth Earl of Bedford, died 1727.

He retired to Holland on Lord Russell's execution, and returned at the Revolution; of which he was an useful agent. Was appointed Admiral of the Blue in 1691, and in 1692 gained the famous and important battle of La Hogue. In 1697 he was created Viscount Barfleur and Earl of Orford.

He was subsequently Vice Admiral of England, and one of the Commissioners for the Scottish Union.

128 THOMAS CRANMER. - *Gerberius Fleccius.* - The British Museum.

The Church of England is perhaps more indebted to Archbishop Cranmer than to any other person; he promoted the Reformation by the gentlest, but at the same time by the most determined and most persevering means, during the reigns of Henry VIII. and Edward VI. In 1556 he was burnt to death for adhering to the reformed Church.—Ridley and Latimer had suffered the same cruel death a short time before, on the same account.

129 WILLIAM WARHAM. - - *Holbein.* - Archbishop of Canterbury.

Born about 1455; Bishop of London 1503; and in 1504 Archbishop of Canterbury, which See he filled till his death, 1532.

He was also successively Master of the Rolls, Lord Keeper, and Chancellor of England; the antagonist and rival of Wolsey, and the friend and patron of Erasmus—to whom he presented a copy of the very portrait before us. Though in his own habits singularly abstemious, he was in his public character so liberal and disinterested, that he found on his death bed, that he possessed but £30. in the world, "*enough however,*" he said, "*for the journey I am now going.*"

130 JOHN MILTON. - - - Earl of Onslow.

The most illustrious poet of our country, was born in 1608; educated at St. Paul's School, and at the age of seventeen admitted into Christ's College, Cambridge. He devoted himself to poetry very early in life: one of his first works, which was the Mask of *Comus*, was performed at Ludlow Castle, in 1634, before John Earl of Bridgewater, for whom it appears to have been written. More than a century afterwards it was adapted to the modern stage.

*L'Allegro, Il Penseroso,* and *Lysidas* followed shortly after; but the great

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work which immortalizes his name, is the *Paradise Lost*, which was not published till 1667. He sold the copy of it for five pounds, with an agreement that he was to receive five pounds more after the sale of 1300 of the first impression, and five pounds for the second impression. He held the office of Latin Secretary to Cromwell, and is said to have refused the same office upon the Restoration.

He died in 1674, having been blind for many years before his death.

131 WILLIAM SOMERS. - - *Holbein.* - - HIS MAJESTY.

The Jester of King Henry VIII.—He is said to have prevailed upon the King to restore an estate to a gentleman with whom he had lived as servant, and whom Henry had reduced to poverty for denying his supremacy.

132 INIGO JONES. - - *Vandyke.* - - Earl of Darnley.

Was born 1572. He has always been considered as the best Architect England had produced at that time; and many of his well known works are still the subject of admiration. He was originally sent to Rome by William, Earl of Pembroke, as a Painter; but his admiration for the works of Palladio, induced him to alter his course. On his return to England, he was appointed Surveyor to James I. Charles I. who, as well as his elder brother Prince Henry, had great delight in promoting the Arts, not only continued him in the same office, but gave him great encouragement in his profession. During the festive part of the reign of that Monarch, he designed all the decorations for the Masques and other Royal entertainments. Towards the end of his life he sympathised in the misfortunes of his master, and died 1651.

133 HENRY ST. JOHN, VISCOUNT BOLINGBROKE. - - Lord Bagot.

Born 1672; Secretary at War 1704; Secretary of State 1710; Viscount Bolingbroke 1712; exiled 1715; pardoned 1723; died 1751.

His life, as a Statesman, was short; but in the course of it he differed with every political friend he ever had. In private life he was amiable and sincere; and in society, gay, witty, and brilliant. The levities of his early days are forgotten in the philosophic retirement in which he enjoyed the friendship of Swift, Pope, Arbuthnot, and Atterbury. As an author, we admire his style, and his genius; but perhaps no man, gifted with such talents, ever rendered them so useless, and even so injurious to himself and others.

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134 JANE SHORE. - - - Eton College.

This Portrait of the celebrated Mistress of King Edward IV. is from Eton College, of which her Confessor, William Westbury, was the Provost in the year 1476; and through her interference with the King, estates of considerable value were restored to that Royal foundation, of which it had previously been deprived.

She was the wife of a Goldsmith in Lombard-street, and is represented by historians to have been extremely beautiful, lively, generous, and charitable: and possessed great influence over the King; which, however, she never used to the prejudice of any person, but frequently exerted it in favour of the unfortunate.

Holingshed says of her, "Proper she was and faire: nothing in her bodie that you would have changed, but you would have wished her somewhat higher."

She was deprived of what property she possessed by Richard III., and condemned to do penance at St. Paul's Cross in the year 1483. She was still living in great poverty in the reign of Henry VIII.

## SOUTH ROOM.

*South End.*

135 JOHN TILLOTSON. - *Sir G. Kneller.* - Archbishop of Canterbury.

Born October 1630; ordained about 1660; Dean of Canterbury 1672; and Archbishop of that Diocese in May 1691; died 24th November 1694.

It was a singular fortune, that born, educated, and living till the age of 30, among the Dissenters, he should rise to the Primacy of the Church establishment; that the least ambitious of men should be placed in an Archiepiscopal throne, from which his predecessor was detruded for conscientious scruples; and that the Chaplain of the gay Charles should be selected as Clerk of the Closet by the serious William.

Of his Sermons—long the pride of the English pulpit—the language is become a little obsolete; but the insinuating eloquence, the persuasive reasoning, the copious learning, and above all the true spirit of Christian truth, which they display, place them in the very first class of works of that description.

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136 THOMAS KILLIGREW, painted when Minister, at Venice. - - - *Shepherd.* G. W. Taylor, Esq.

137 KING RICHARD III. - - - - HIS MAJESTY.

138 HENRY V. - - - - - HIS MAJESTY.

139 HENRY VI. - - - - - HIS MAJESTY.

140 HENRY VII. - - - - - HIS MAJESTY.

141 PRINCE ARTHUR, MARGARET and MARY. *John de Mabuse.* HIS MAJESTY.

The children of King Henry VII.—Prince Arthur died at the age of 17—Margaret was married to the King of Scotland, and Mary to Louis XII.—and afterwards to Charles Brandon, Duke of Suffolk.

142 MARY QUEEN of SCOTS. - *Janet.* - HIS MAJESTY.

143 KING CHARLES I. with QUEEN HENRIETTA MARIA, and two of the Royal children. *Vandyke.* - HIS MAJESTY.

144 HENRY IV. - - - - - Earl of Essex.

145 The DUKE of CAMBRIDGE. - - HIS MAJESTY.

Son of James the Second, by the Lady Anne Hyde, daughter of the Earl of Clarendon; born 1667; died 1672.

146 WILLIAM DOBSON. - - *Dobson.* - G. W. Taylor, Esq.

His own Portrait. One of the best of our English Portrait Painters: became Painter to King Charles the First, after the death of Vandyke, whose Portraits he imitated with much skill and exactness. The turbulence of the times, and the civil wars, were fatal to the interests of Dobson. He died in 1646, at the age of 36, having given great promise of excellence in his profession.

147 ERASMUS. - - *Holbein.* - - HIS MAJESTY.

Born 1467. Died 1536.

First came to England in 1497, and went to Oxford the same year, to pursue his studies; he afterwards became Professor of Divinity and Greek in the University of Cambridge. Whilst in this country he enjoyed the friendship of Sir Thomas More, Archbishop Warham, and of all the eminent men of his time; he died 1536. There is an excellent statue erected to his memory at Rotterdam, the place of his birth.

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At the sale of the Collection of Charles I. a price was fixed on each picture; and so highly were the Paintings of Holbein esteemed, that this Portrait of Erasmus, and another of Frobenius, his printer, of the same size, were valued at £200. when all the Cartoons of Raphael were only estimated at £300. Cromwell bought the latter at that price.

147* EDWARD VI. when Prince of Wales. - *Holbein.* - Earl of Hardwicke.

148 EDWARD IV. - - - - HIS MAJESTY.

149 EDWARD VI. - - - - Sir J. Murray, Bart.

150 HENRY LORD DARNLEY, and his brother CHARLES STUART. } *Lucas de Heere.* HIS MAJESTY.

In 1565 Henry Lord Darnley married Mary the Queen of Scotland, in spite of all the endeavours of Elizabeth to prevent it. Mary is supposed to have taken a great aversion to her husband immediately after their marriage. In 1567 he was found strangled in bed.

Charles Stuart, Earl of Lenox, was the father of Arabella Stuart, who was confined in the Tower, and who died 1615.

## SOUTH ROOM.

*West Side.*

150* SIR WALTER RALEIGH. - *Zucchero.* - Earl of Hardwicke.

Among the eminent men which this country has produced, and whose life has been rendered interesting by the many important transactions in which he was engaged, may be reckoned Sir Walter Raleigh. He was born in 1552; and in 1577 he embarked with the troops sent by Queen Elizabeth to assist the Dutch against the Spaniards. The same enterprising spirit, which was his characterestic through life, induced him to engage wherever active service was to be performed; and in 1584, the Queen gave him a commission to explore the continent of North America. In this expedition he is said to have discovered Virginia; and from his establishment in that colony he first imported Tobacco into this country. In 1595 he projected an expedition against Guiana, defeated the Spaniards, and took possession of that country. During the remainder of the reign of Elizabeth he was engaged in many brilliant and successful enterprises; but upon the death of the Queen, his prosperity and glory sunk never to rise again. Soon after the accession of King James he lost

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his influence, was accused of High Treason, for attempting to place Arabella Stuart upon the Throne, tried, and sentenced to death, and his estates given to Robert Carr, Earl of Somerset, the favourite of King James. Sir Edward Coke, then Attorney General, did himself great discredit upon this trial; he not only pressed the case most unjustly against Sir Walter, but insulted him with the most opprobrious language. He was however reprieved, and sent to the Tower, where he remained prisoner for above 12 years, during which time he wrote his History of the World. In 1615 he obtained his liberty, and in 1616 undertook another voyage to Guiana. This expedition failed; and he returned to England in 1618, when he was seized and imprisoned, at the instance of the Spanish Ambassador; and in consequence of his former sentence, was beheaded in the 66th year of his age.

Thus died one of the ablest men which this country has produced. His execution may be considered as one of the most atrocious acts which was committed in the times in which it occurred.

151 Sir Edward Coke. - *C. Jansen.* - John Penn, Esq.

Attorney General in the reign of Queen Elizabeth, in 1593; and Lord Chief Justice of the King's Bench in that of King James, in 1613. He was removed from the office of Lord Chief Justice in 1616, in consequence of a dispute with Lord Ellesmere, as to the respective jurisdictions of the Courts of King's Bench and Chancery. Upon the calling of the new Parliament in 1625, the Court party got him appointed Sheriff, to prevent his election; and he attended the Judges in that capacity—who had himself been Chief Justice of England. He was shortly afterwards elected for the county of Bucks, took a very active part in all the proceedings of those times, and was one of the principal framers of the Petition of Right. He died in 1634, at the age of 86. His works upon the English Law are considered as of the highest authority.

152 Thomas Burnett, LL. D. - *Sir G. Kneller.* - The Charter House.

Born 1655; died 1715.

In 1681 he published his most celebrated work, the Sacred Theory of the Earth. In 1685 he was appointed Master of the Charter House; and in 1687 he nobly made the first stand against the encroaching despotism of James II. by refusing to admit a papist, whom the King, by his dispensing power, endeavoured to force upon the Charter House. This affair was the prelude to the resistance of the Universities, the Corporations, the Bishops, and finally of the Houses of Lords and Commons, and of

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the whole British nation. Dr. Burnett therefore, a literary honor to his country, should not be forgotten amongst its political benefactors.

153 Robert Dudley, Earl of Leicester. *Mark Garrard.* Marquis of Salisbury.

Son of John Duke of Northumberland, and brother of Ambrose Dudley, Earl of Warwick; was indicted for High Treason in assisting the cause of the Lady Jane Grey, received sentence of death, but was pardoned and set at liberty in 1554, at the same time with the Earl of Warwick In the reign of Queen Elizabeth he was taken into favour, possessed the highest influence at Court, obtained the most splendid grants from the Queen, and lived in the greatest magnificence. He commanded the army which was sent into the Low Countries; and was afterwards appointed Lieut. General of that which was assembled at Tilbury. The Queen proposed to appoint him her Lieutenant both in England and Ireland; but the Lord Burleigh and the Lord Chancellor Hatton opposed this appointment, as dangerous to her interests. He is supposed upon this to have retired in disgust, and set out for his Castle of Kenilworth; but he died in his house at Cornbury, in Oxfordshire, in his way thither, in 1588, at the age of 56. He was buried at Warwick, where a handsome monument was erected to his memory.

154 William, Earl of Pembroke. - *Honthorst.* - Lord Bayning.

Born 1580. He was appointed Lord Chamberlain to King James, in 1617. A man of elegant manners, and high accomplishments, the patron of Literature and the Arts. He died 1630.

155 Robert Devereux, Earl of Essex. *Zucchero.* The Duke of Bedford.

The favourite of Queen Elizabeth. Son of Walter Devereux, Earl of Essex. He accompanied the Lord Leicester, who was his father-in-law, in his expedition to Holland, and distinguished himself at the Battle of Zutphen, where the gallant Sir Philip Sidney lost his life. The Queen shortly after gave him the command of the Horse in the army she assembled at Tilbury, and loaded him with favours. A warm dispute arising between the Queen and him, as to the fittest person to superintend the affairs of Ireland, he turned his back upon her with contempt, and she gave him a box on the ear. He resented this affront, and retired from Court; shortly after, in 1598, he was appointed Lord Lieutenant of Ireland; but considering this appointment as a banishment, he returned without leave. For this act of disobedience he was suspended from most of his offices; and at length he carried his resentment so far, as to

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take up arms against his Sovereign; but he was reduced to submission by the Earl of Nottingham, declared a traitor, tried, condemned, and executed in 1601, aged 33, the Queen, as it is said, having once countermanded, and at length consenting very reluctantly to his execution, because he would not apply to her for mercy.

During the time the Queen is supposed to have had a passion for Lord Essex, she is said to have given him a ring, declaring that however grievously he might offend her, if he returned that pledge, she should consider it as a token of submission, and would pardon him. After his sentence, Essex gave the ring to the Countess of Nottingham to convey to the Queen; but the Countess kept the ring, and only communicated the circumstance upon her death-bed to the Queen. The Queen reproached the dying Countess with the utmost violence for her conduct; and became herself overwhelmed with grief. Some historians consider this circumstance as having hastened the death of the Queen, which took place not long afterwards.

156 WALTER DEVEREUX, EARL of ESSEX, father of the Favourite. - - - Lord Bagot.

Son of Sir Richard Devereux, Knt. Was created Earl of Essex by Queen Elizabeth, in 1572; and Earl Marshall of Ireland, in which country he died, Sept. 22, 1576, (not without suspicion of his being poisoned). He was buried at Caermarthen, where a superb Monument was erected to his memory. His Widow married Robert Dudley, Earl of Leicester.

157 THOMAS SACKVILLE, LORD BUCKHURST - The Duchess of Dorset.

Succeeded Lord Burleigh as Lord High Treasurer in 1598. In 1603 he was created Earl of Dorset, and died 1608. History ranks him among the first men of the age both in literary and political character.

158 QUEEN ELIZABETH. - *Zucchero.* - The Marquis of Salisbury.

159 CHARLES LORD HOWARD of EFFINGHAM, afterwards EARL of NOTTINGHAM. - - - The Countess de Grey.

Lord High Admiral in the reign of Queen Elizabeth. He defeated the famous Spanish Armada in 1588, and was created Earl of Nottingham, for the services he rendered upon that occasion. Upon the defection of the Earl of Essex, the Queen gave him the command both of the fleet and army, saying, *that he was born both to serve and to save his country.* The Earl of Essex submitted to him without a struggle. He was highly

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esteemed by King James the First; but becoming infirm, he resigned his office to the new favourite, Villiers, afterwards Duke of Buckingham. He died 1624, aged 86.

160 Francis Bacon, Lord Verulam, and Viscount St. Alban's. - *Vansomer.* - Earl of Verulam.

Lord High Chancellor of England in the reign of King James the First, was born 1561, and educated at Trinity College, Cambridge, under Dr. Whitgift, afterwards Archbishop of Canterbury. After four years residence at the University, he spent some time abroad, and on his return fixed his abode in Gray's Inn. He distinguished himself very early in the profession of the law, and in 1588 was appointed by Queen Elizabeth one of her Council. In 1607 he was advanced by King James to the office of Solicitor General; in 1613 to that of Attorney General; in 1617 to that of Lord Keeper, and in 1618 to that of Lord Chancellor. In the same year he was created Baron Verulam, and two years afterwards Viscount St. Alban's. In the Parliament which met in 1621, a committee was appointed to enquire into the abuses in Courts of Justice. This Committee reported that they had charges of corruption to produce against the Lord Chancellor. The House of Peers desired him to prepare for his defence, but he prevailed upon the Prince of Wales (afterwards King Charles the First) to present his submission to the House, in which he abandoned his defence, and threw himself upon their mercy. He was sentenced to pay a fine of forty thousand pounds, rendered incapable of holding any office, and adjudged to be imprisoned in the Tower during the King's pleasure. This fine was afterwards assigned to persons of his own nomination; the rest of his sentence was remitted, and he was summoned to the first Parliament of King Charles the First. He died in the year 1626. No man can read his works without admiring the strength and beauty of his genius, the wisdom of his thoughts, and the depth of his learning; and no man can reflect upon his life, without lamenting that any human failing should have been mixed with so much of human excellence. Addison says he had the comprehensive knowledge of Aristotle, with the beautiful graces and embellishments of Cicero.

161 Sir Nathaniel Bacon. - - *Himself.* . Earl of Verulam.

Born 1546. Died 1615.

His own Portrait; was the youngest son of Sir Nicholas Bacon, and half

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brother to the Lord Chancellor. He studied painting in Italy, and was esteemed one of the most skilful painters of the day. He is not supposed to have practised the art as a profession, but as an amusement. Some of his works are preserved at Culford, in Suffolk, where he lived, and where in the church a monument is erected to his memory.

162 Sir Thomas Gresham. - *Sir Antonio More.* - G. W. Taylor, Esq.

This eminent merchant of the City of London was born in the year 1519, and educated at the University of Cambridge. He acquired great wealth by his mercantile pursuits, and rendered himself serviceable to Henry the Eighth, in extricating him from many of his pecuniary difficulties. So highly sensible was the King of his merits, that near the end of his reign he bestowed upon him some valuable marks of his favour, adding these words, "*You shall know that you have served a king.*"

He built the Exchange in Cornhill in the year 1567, that the merchants of London might have a public edifice to assemble in for the transaction of their business, without being exposed to the weather, as had previously been the case when they met in Lombard-street.

Queen Elizabeth, as an especial mark of her favour towards him, appointed him her own merchant, and in 1570 she went attended by her Court, to dine with him at his house in Bishopsgate-street. She then inspected every part of the Exchange, which from that day was called "The Royal Exchange."

He died in 1579, leaving estates of considerable value, to be applied to charitable purposes. It has been said of him, that "*his riches were great, the reputation with which he acquired them greater, and the uses to which they were applied, greatest of all.*"

163 Sir Francis Drake. - *Pourbus.* - Dowager Marchioness of Lansdowne.

Born 1545; Member for Bossiney and Plymouth, died 1596.

Drake is not only among the first, but among the most famous of the naval heroes of England; a distinction which he owes to great talents in his profession, to his enterprising spirit, and to his circumnavigation of the world in the years 1578 and 1579; an exploit which, under all the circumstances, required heroism to undertake, and great abilities as well as good fortune to accomplish. The introduction of Potatoes into England, is said to have been one of the effects of this memorable voyage. He was knighted by Queen Elizabeth, at Deptford, in 1581, on the deck of the famous ship in which he had "*put a girdle round about the world.*"

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164 COUNT DE GONDEMAR, - *C. Jansen,* - Marquis of Salisbury.

Was Ambassador from the Court of Spain in the reign of James I. He has always been represented as having been a most artful politician; and he certainly contrived to obtain a considerable ascendancy at the British court. The learned and gallant Sir W. Raleigh, who by his exploits had offended his nation, is supposed to have been sacrificed chiefly through his influence.

165 CHARLES BRANDON, DUKE of SUFFOLK, and MARY, his Wife. - - - Lord Rous.

Charles Brandon was one of the most accomplished gentlemen at the court of Henry VIII. and a great favourite of that monarch. He married Mary, the sister of Henry, and the widow of Louis XII. King of France. Upon that marriage the well known lines were written:

"Cloth of gold, do not despise,
Though thou be matched with cloth of frize;
Cloth of frize, be not too bold,
Though thou be matched with cloth of gold."

166 MATTHEW PARKER, - - Archbishop of Canterbury.

The second Protestant Archbishop of Canterbury, was born 1504, and educated at Bennet College, Cambridge. After he had been admitted into holy orders, his learning and piety made him generally known, and he was appointed Chaplain to Queen Anne Boleyn; soon afterwards he succeeded to a Prebend in the Cathedral of Ely, through the favour of King Henry VIII. and he received the same dignity in the Cathedral of Lincoln from the hands of King Edward VI.; but in the reign of Queen Mary, as he was known to be a diligent promoter of the Reformation, he was diligently sought for, and only escaped the persecution of those bloody times, and probably the fate of Cranmer, Ridley, and Latimer, by moving from place to place, generally in the night, and concealing himself with the greatest care. Upon the accession of Queen Elizabeth, he was appointed to the see of Canterbury. In the discharge of the duties of his high office, his great care was to fill the church with able and zealous Protestants, and thus to establish and confirm the Reformation. He died 1575.

167 The EARL of HUNTINGDON. - - - Lord Bagot.

Master of the Hart Hounds to Queen Elizabeth; President of the

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North: Lord Lieutenant of Leicestershire, Rutland, York, Northumberland, Westmoreland, and Durham. He died 1595.

168 Sir Walter Aston. - - - - Lord Bagot.

Ambassador from Queen Elizabeth to the Emperor Charles V.

169 Thomas Egerton, Lord Ellesmere. - - Earl of Bridgewater.

Was appointed Lord Keeper of the Great Seal in 1596, by Queen Elizabeth, and Lord Chancellor by King James I. in 1603. He is represented as a sound lawyer, and a most just and honorable man. He presided at the trial of the Earl and Countess of Somerset, for the murder of Sir Thomas Overbury, and refused afterwards to put the Great Seal to the pardon granted to them by King James I. He resigned the office of Chancellor in 1616, and died shortly afterwards. One of his sons was created after his death Earl of Bridgewater.

170 William Camden. - *Mark Gheerard.* - Marquis Camden.

A most diligent Antiquary and an impartial Historian. Was born in 1551, and educated first at Christ's Hospital, then at St. Paul's School, and afterwards at Magdalen College, Oxford. He died at Chiselhurst in Kent, in 1623. He corresponded with the learned men of all countries. The work for which he is justly celebrated is his *Britannia.* Bishop Gibson, who wrote his Life, says of him, "*In his writings he was candid and modest, in his conversation easy and innocent, and in his whole life, even and exemplary.*"

## SOUTH ROOM.

*North End.*

171 Sir George Rooke. - - *Sir G. Kneller.* - - HIS MAJESTY.

Born in 1650.

He had a principal command in the battle of La Hogue in 1692. On the accession of Queen Anne, in 1702, he was promoted to the rank of Vice Admiral. The same year he attacked and destroyed the French and Spanish squadrons in the harbour of Vigo. For this important service he received the thanks of the House of Commons. The last service this gallant officer performed was the capture of Gibraltar. He died in 1709

172 Admiral Benbow. - *Sir G. Kneller.* - HIS MAJESTY.

Born about 1651. At the age of fifteen he was a waterman's boy.

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His general character for bravery and skill in his profession, and his success against the Moorish pirates, procured for him the notice of Charles II. of Spain, who recommended him to King James II. by whom he was appointed to a command in the Royal Navy. At the Revolution he was promoted to a flag by King William. He died 1702.

173 HENRY COMPTON, BISHOP OF LONDON. - *Riley.* - Lord Arden.

Was youngest son of Spencer, second Earl of Northampton, who was killed at Hopton Heath, fighting for the King, in 1643. In 1674, he was elected Bishop of Oxford; and in 1675 translated to the See of London. He was one of the seven Bishops sent to the Tower in 1688, and officiated at the Coronation of King William and Queen Mary, in the room of Dr. Sancroft, Archbishop of Canterbury, who declined to take the oaths.

He laid the first stone of St. Paul's Cathedral, being then Bishop of London, and lived to preach the first sermon in it after it was completed, and died in July 1713, aged 80 years.

174 PHILIP LORD HARDWICKE. *W. Hoare.* The Earl of Hardwicke.

Lord Chancellor in 1736; Earl of Hardwicke 1754.

One of our most eminent Lawyers.—He held the high office of Lord Chancellor for twenty years successively, with great honour to himself, and great benefit to his country.

175 WILLIAM CECIL, LORD BURLEIGH. - - The Earl of Yarmouth.

Lord High Treasurer, and Prime Minister to Queen Elizabeth during almost the whole of her reign, died 1598.

He was the great supporter of the Protestant cause, and contributed more than any other person to establish the Reformation. Posterity has assigned to him the character of one of the most prudent counsellors, and one of the most upright and able ministers of England.

176 PHILIP II. and QUEEN MARY. - - The Duke of Bedford.

This is a most curious picture; it represents the King and Queen in one of the apartments of the Savoy Palace. The church which is seen through the window, is the old St. Paul's, destroyed in the great fire of London in 1666, the dreadful effects of which are so strikingly described by Evelyn, in the Memoirs which have been lately published.

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177 VENETIA, LADY DIGBY. - *Vandyke.* - - HIS MAJESTY.

Was the daughter of Sir Edward Stanley, of Shropshire, and wife of Sir Kenelm Digby; she is always mentioned as a lady of great beauty and accomplishments.

178 SIR THOMAS DILKES. - *Sir G. Kneller.* - HIS MAJESTY.

In the reign of Queen Anne he commanded a squadron of 13 sail in the Mediterranean; he was in the fleet with Sir C. Shovel, and narrowly escaped, when that Admiral was lost near the rocks of Scilly, in 1708.

179 SIR CLOUDESLEY SHOVEL. - *Sir G. Kneller.* - HIS MAJESTY.

One of our ablest Naval officers. He was born 1650, and had his share in the victory of La Hogue, and distinguished himself in the capture of Barcelona. He was lost on the rocks of Scilly in 1708, and himself and all the crew of his ship perished, when he was only forty-seven years of age.

180 SIR HENEAGE FINCH, LORD NOTTINGHAM. - - Earl of Verulam.

In 1673 the Great Seal was taken from the Earl of Shaftesbury, and given to Sir Heneage Finch, as Lord Keeper; and in 1675 he was made Lord Chancellor, and raised to the Peerage; in 1681 he was created Earl of Nottingham, and died the next year. He is ranked among the ablest lawyers who have filled this high office; and his decrees have been held in high estimation.

181 SHAKSPEARE. - - - - - J. W. Croker, Esq.

Born 1564. Died 1616.

It is doubtful whether any original Portrait of Shakspeare exists; and it is even questioned whether our popular notion of his countenance be well founded. The Bust on the Monument at Stratford is not like the received portraits. But no great faith can be given to the work of the artist of a country church two centuries ago. The Portrait published at the head of the first folio edition, only seven years after his death, which received the direct approbation of Ben Jonson, and the silent sanction of all other friends of the Poet, resembles this Portrait much more than it does the Bust. The Portrait here offered has been always considered to be that of Shakspeare, and is an early, if not an original representation of those features which tradition, and the accordance of many portraits, authorise us in calling Shakspeare's.

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We have therefore thought it better to give this probably authentic representation, than to omit, from the eminent men of England, all notice of perhaps the most eminent of them all.

182 KING HENRY VII. with his QUEEN.
KING HENRY VIII. with JANE SEYMOUR. - - - - } *Remée, after Holbein.* - HIS MAJESTY.

Jane Seymour had been Maid of Honour to Ann Boleyn; and the King's passion for her is supposed to have hastened the latter to the scaffold. Of all the wives of Henry VIII. she was the most beloved by that capricious Monarch. Her death, which happened a year after their marriage, is said to have caused him more grief than any event of his life. She died in child-bed in 1537, after having been delivered of King Edward VI. This Picture is a copy, by Remée Van Limput, from one of the finest works of Holbein, which was destroyed when the Palace of Whitehall was burnt in 1697.

183 EDWARD COURTENAY, EARL of DEVONSHIRE. - The Duke of Bedford.

Son of the Marquis of Exeter; born 1526. When Queen Mary, in 1553, visited the Tower, where he had been a prisoner 16 or 17 years, she released him, the Duke of Norfolk, and some others, and shortly after created him Earl of Devonshire. She is said to have wished to marry him; but he is supposed to have declined, as preferring her sister, the Princess Elizabeth.

In 1554 he was again committed to the Tower, with the Princess Elizabeth, accused of being concerned in Wyatt's conspiracy, but released some months after, upon the intercession of Philip. He died at Padua, about a year after his release, at the age of 30, and is supposed to have been poisoned.

He is represented by the historians of the time as a very handsome man; and during his long detention in prison, is said to have cultivated the arts, and to have acquired various accomplishments.

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Cleveland-Row, St. James's.



1 Sir Harbottle Grimston Knt. . . Trinobley B.
2 Sir T. Roe K.B. . . . . Oxford Univ.
3 Serjeant Glynne . . . . Westminster C.
4 John Selden . . . . . Oxford Univ.
5 Sir Robert Harley K.B. . Herefordsh.
6 Sir T. [illegible] Bramston Knt. . . Stockbridge B.
7 Sir W. Waller Knt. . . . Andover B.
8 Sir Peter Temple Knt. & Bart. Buckingham T.
9 Sir John Trevor Knt. Master of the Rolls . Wilcomb B.
10 Gilbert Sheldon . . . Bridport B.
11 Sir Ralph Hopton K.B. created Baron Hopton of Stratton . . . } Wells C.
12 Endymion Porter . . . Droitwich B.
13 Prince Rupert . . .
14 King Charles . . . .
15 William Harrison sen.r & Sir John Harrison } Queenborough B.
16 Archer Croshaw . . . Buckinghamsh.
17 Sir Ralph Hopton Knt. . . Lyme B.
18 Richard Browne . . . . Truro B.
19 Sir Philip Stapylton Knt. Remembrancer . B.
20 Sir Edward Hyde Knt. . . . Knt.
21 Sir [illegible] Smithson Chief Sec.y & Edward Earl of Dorset. } Steyning B.
22 Sir [illegible] Stapylton . . Thirsk B.
23 Sir Geo. Strode Knt. & Bart. & Recorder of Oxford } St Mawes Cornwall B.
24 Roger Hill . . . Bridport B.
25 Sir Edm. Ludlow Knt. & Sir [illegible] Ivinghoe B.
26 Sir Ja. Lisle . . . Winchester C.
27 Sir Hen. Mildmay Knt. . . Lancaster T.
28 Sir Ja. Palmer created Baron [illegible] & Earl of Winchelsea } Whitpole B.
29 Sir Henry Glynne Knt. Recorder of Chester B.
30 Sir Henry Vane Jun.r Knt. Kingston upon Hull
31 William Lenthall, Speaker. . Woodstock B.
32 Sir Ja. [illegible] . . . Knt. & B.t
33 Sir [illegible] Ellis Knt. . . Aldborough B.
34 Sir Nathl. Crew Bishop of Oxford . Oxfordsh.
35 [illegible] Esq.r . . . Hedon B.
36 [illegible] Esq.r . . . Malton B.
37 [illegible] Knt. & Bart. & Sir [illegible] Knt. } Hindon B.
38 [illegible] . . . Knt. & B.t
39 [illegible] . . . Knt. & B.t
40 [illegible] . . . Knt. & B.t
41 [illegible] . . . Knt. & B.t
42 [illegible] . . . Knt. & B.t
43 [illegible] . . . Knt. & B.t
44 [illegible] . . . Knt. & B.t
45 [illegible] . . . Knt. & B.t
46 [illegible] . . . Knt. & B.t
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55 [illegible] . . . Knt. & B.t
56 [illegible] . . . Knt. & B.t
57 [illegible] . . . Knt. & B.t
58 [illegible] . . . Knt. & B.t

53 Geoffrey Palmer . . . . Stamford B. 54 Sir [illegible] Nicholas . . Newark B. 55 John Ashburn . . . Southampton B. 56 Sir [illegible] Hungerford B.

57 Col.l Goodwin created Lord Wharton, Bampton B. 58 Rockwood, Clerk of the House.

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# List of Contributors

His Majesty The King, 1, 2, 3, 5, 6, 7, 9, 11, 12, 13, 24, 26, 30, 33, 40, 53-5, 59, 60, 66, 73-4, 82, 90, 91, 95-9, 101, 104, 108*, 109, 114, 120-1, 125-6, 131, 137-43, 145, 147, 149, 150, 171-2, 177-9, 182.

Duke of Bedford, 37, 89, 92, 155, 176, 183.
Duchess of Buccleuch, 10.
Duchess of Dorset, 157.
Duke of Norfolk, 119.
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| Sir Robert Wigram, Bart. M. P. | | | 105 | 0 | M. Zackary, Esq. | - | *annual* 1 | 1 |
| Robert Williams, Esq. | - | | 105 | 0 | | | | |

1821

A

# CATALOGUE

OF

# PICTURES

OF THE

## ITALIAN, SPANISH, FLEMISH, AND DUTCH SCHOOLS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

---

1821.

## North Room.

*East Side.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Landscape, Sun-set: the Figure of Claude in the fore-ground, drawing from a ruined building — — | Claude — | HIS MAJESTY. |
| 2 | Landscape, with a Ferry-boat — | Claude — | *Sir T. Baring, Bart. M.P.* |
| 3 | Cattle in a Landscape — — | P. Potter — | *William Wells, Esq.* |
| 4 | Portrait of Frederigo da Bozzolo — | Seb. del Piombo | *Marquess of Lansdowne.* |
| 5 | Peace and War; an allegory — | Rubens — | *Marquess of Bute.* |
| 6 | Landscape, with Cattle and Figures passing a river — — — | K. du Jardin — | *C. H. Tracy, Esq.* |
| 7 | The Archduke Ferdinand of Austria commanding at the Battle of Nordlingin | Rubens — | HIS MAJESTY. |
| 8 | Landscape, with a Farm-house, and Figures merry-making — — | Teniers — | *C. H. Tracy, Esq.* |
| 9 | Portrait of a Female — — | Rembrandt — | HIS MAJESTY. |
| 10 | A Shepherd with Cattle on the banks of a river — — — | Cuyp — | *C. H. Tracy, Esq.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 11 | Travellers passing a brook — | K. du Jardin — | *C. H. Tracy, Esq.* |
| 12 | An Interior, with Figures at cards — | Teniers — | *W. Wells, Esq.* |
| 13 | Portrait of the Cardinal Ubeldino — | Guido — | *Dr. Somerville.* |
| 14 | A Boy shewing a trick — — | Leo. da Vinci — | *W. Beckford, Esq. M. P.* |
| 15 | Portrait of Gaston de Foix — | Giorgione — | *Earl of Mulgrave.* |
| 16 | The Holy Family, with Angels, in a Landscape — — — | Fra. Mola — | *Samuel Rogers, Esq.* |
| 17 | The Interior of a Church — | De Witt — | *Hon. Gen. Phipps, M. P.* |

NORTH ROOM—*South End.*

| | | | |
|---|---|---|---|
| 18 | Don Balthazar Carlos, son of Philip the Fourth of Spain — — | Velasquez — | —— *Cox, Esq.* |
| 19 | The School-master — — | A. Ostade — | *Marquess of Bute.* |
| 20 | The Wife of Teniers — — | Teniers — | *Earl of Coventry.* |
| 21 | Landscape — — — | Rembrandt — | *G. W. Taylor, Esq. M. P.* |
| 22 | Boors at Back-gammon — — | A. Ostade — | *Marquess of Bute.* |
| 23 | His own Portrait — — | Teniers — | *Earl of Coventry.* |
| 24 | Portrait of a Youth — — | F. Bol — | *Earl of Carlisle, K. G.* |
| 25 | St. Cecilia — — — | Domenichino — | *W. Wells, Esq.* |
| 26 | An Interior, with Figures — | A. Ostade — | *C. H. Tracy, Esq.* |
| 27 | Landscape, with Figures — | Ruysdael, and A. Vandevelde | *G. W. Taylor, Esq. M. P.* |
| 28 | A Sea Calm — — | Vandevelde — | *G. W. Taylor, Esq. M. P.* |
| 29 | A Physician in his Study — | A. Ostade — | *C. H. Tracy, Esq.* |
| 30 | A River View, with a Figure fishing | Ruysdael — | *G. W. Taylor, Esq. M P.* |

NORTH ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 31 | Landscape; circular — — | Claude — | *The Marquess of Abercorn.* |
| 32 | Joseph, with the Infant Saviour — | Murillo — | *Samuel Rogers, Esq.* |
| 33 | The Virgin and Child — — | Guido — | *Earl Spencer, K. G.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 34 | Portrait — — — | Titian — | *Henry Banks, jun. Esq.* |
| 35 | The Plundering of a Farm-house — | Teniers — | *Marquess of Bute.* |
| 36 | Christ bearing his Cross; with Saint Veronica — — — | And. Sacchi — | *Samuel Rogers, Esq.* |
| 37 | Landscape, with Nymphs bathing | Titian — | *G. J. Cholmondeley, Esq.* |
| 38 | Pythagoras in the Cave — | S. Rosa — | *C. H. Tracy, Esq.* |
| 39 | The Interior of a Gallery, with Pictures | Teniers — | *Hon. Gen. Phipps, M. P.* |
| 40 | Landscape, with Mercury and Battus | Claude — | *W. Wells, Esq.* |
| 41 | Charles the Second when a Youth, with the Princesses Elizabeth, Mary, and Anne, who is supporting the Infant Duke of York, afterwards James the Second — — — | Vandyke — | HIS MAJESTY. |
| 42 | Herodias's Daughter, with the Head of John the Baptist — — | C. Dolce — | HIS MAJESTY. |
| 43 | Landscape, with Io and the Woodman | Claude — | *C. H. Tracy, Esq.* |
| 44 | The Effects of Intemperance — | Jan Steen — | *Duke of Wellington.* |
| 45 | Orion — — — | N. Poussin — | *Rev. John Sanford.* |
| 46 | St. George — — — | Tintoretto — | *Rev. W. H. Carr.* |
| 47 | Landscape, with Figures — — | N. Poussin — | *Samuel Rogers, Esq.* |
| 48 | Portrait of an Ecclesiastic — — | Velasquez — | *W. Bankes, Esq.* |

NORTH ROOM—*North End.*

| | | | |
|---|---|---|---|
| 49 | Portrait of Raphael — — | Giorgione — | *G. J. Cholmondeley, Esq.* |
| 50 | Tomyris, Queen of the Massagetæ, ordering the head of Cyrus to be immersed in a vessel full of blood. Herodotus, Book I. Chap. 214. | Rubens — | *The Earl of Darnley.* |
| 51 | A Monk — — — | Titian — | *The Rt. Hon. Sir C. Long, G. C. B.* |

# Middle Room.

*East Side.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 52 | Study of Lions' Heads — — | Rubens — | *Duke of Bedford.* |
| 53 | The Flight into Egypt — — | C. Maratti — | *Earl Spencer, K. G.* |
| 54 | Saint Sebastian — — | Guercino — | *Earl Spencer, K. G.* |
| 55 | Landscape; a View in Italy, with Figures travelling — — — | Both — | *A. Baring, Esq. M. P.* |
| 56 | The Tribute Money — — | Guercino — | *Earl Spencer, K. G.* |
| 57 | Dogs — — — | Titian — | *Duke of Bedford.* |
| 58 | Christ in the Garden — — | Albano — | *Earl Spencer, K. G.* |
| 59 | Small Landscape — — | Cuyp — | *Sir Abraham Hume, Bart.* |
| 60 | Diana returning from the Chace — | Rubens — | *Sir Simon H. Clarke, Bart.* |
| 61 | Sea-shore, with Horses and Figures — | Wouwerman — | *C. H. Tracy, Esq.* |
| 62 | A Woman scraping Carrots — | Maes — | *The Rt. Hon. Sir C. Long, G. C. B.* |
| 63 | A Battle — — — | Bourgognone — | *Rev. John Sanford.* |
| 64 | The Lion and the Mouse — | Snyders — | *R. Frankland, Esq. M. P.* |
| 65 | A Woman with Oysters — — | Metzu — | *Rev. William Long.* |
| 66 | Cattle and Figures passing a River — | Berghem | *N. W. R. Colborne, Esq. M. P.* |
| 67 | A Landscape, with a Mill — | Ruisdael — | HIS MAJESTY. |
| 68 | The Virgin and Child, with Angels — | Garofalo. — | *Earl of Dartmouth.* |
| 69 | Landscape — — — | Rembrandt — | *Sir Abraham Hume, Bart.* |
| 70 | A Waterfall — — — | Ruisdael — | *J. W. Russell, Esq. M. P.* |

MIDDLE ROOM—*South End.*

| | | | |
|---|---|---|---|
| 71 | A Man's Portrait — — | Albert Durer — | HIS MAJESTY. |
| 72 | A Head; fresco; a fragment from the old Palace in the City of Parma, purchased by Dr. Patoune, when the walls were taken down in 1763 — — | Correggio — | *Earl of Mulgrave.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 73 | Tobit and the Angel — — | Murillo — | *William Cartwright, Esq.* |
| 74 | Mother and Child — — | Guercino — | *Samuel Rogers, Esq.* |
| 75 | The Emperor Otho — — | Titian — | *Sir Ab. Hume, Bart.* |
| 76 | Abraham and Isaac — — — | Murillo — | *William Cartwright, Esq.* |
| 77 | Magdalen — — — | Guido — | *Sir Simon H. Clarke, Bart.* |
| 78 | A Man's Portrait — — | Rembrandt — | *G. J. Cholmondeley, Esq.* |

MIDDLE ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 79 | Portrait of the Archduke Albert — | Rubens — | *Earl Spencer, K G.* |
| 80 | Landscape, with Figures — — | G. Poussin — | HIS MAJESTY. |
| 81 | Madonna del Gatto, from the Cesare Palace, Perugia — — | Baroccio — | *Rev. W. H. Carr.* |
| 82 | Merry-making — — | Jan Steen — | *Duke of Wellington.* |
| 83 | Landscape; the Story of Narcissus — | Claude — | *Sir G. Beaumont, Bart.* |
| 84 | St. Martin dividing his Cloak — | Rubens — | HIS MAJESTY. |
| 85 | The Assumption of the Virgin — | Murillo — | *William Cartwright, Esq.* |
| 86 | A Musical Party — — | De Hooge — | *Duke of Wellington.* |
| 87 | A View of Rome from Tivoli — | G. Poussin — | *M. Zacchary, Esq.* |
| 87* | The Infant Cardinal Ferdinand of Austria | Rubens — | *Earl Spencer, K. G.* |

MIDDLE ROOM—*North End.*

| | | | |
|---|---|---|---|
| 88 | The Assumption of the Virgin — | Murillo — | *Sir T. Baring, Bart. M.P.* |
| 89 | His own Portrait — — | Rembrandt — | HIS MAJESTY. |
| 90 | Portrait of Simon de Vos — — | Vandyke — | *G. W. Taylor, Esq. M. P.* |
| 91 | Landscape, with Figures — — | Wynants and A. Vandevelde | *C. H. Tracy, Esq.* |
| 92 | View in North Holland — — | De Koning — | *Earl Grosvenor.* |
| 93 | The Wife of De Vos — — | Vandyke — | *G. W. Taylor, Esq. M. P.* |
| 94 | Landscape, with Cattle and Figures | Teniers — | *Earl of Coventry.* |
| 95 | Dead Christ — — — | Murillo — | *N. Ogle, Esq.* |
| 96 | A Beggar Boy — — | Murillo — | *M. Zacchary, Esq.* |

1821



# South Room.

*East Side.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 97 | A Woman listening — — | Maes — | *Duke of Wellington.* |
| 98 | Cattle and Figures passing a brook | Berghem — | *N. W. R. Colborne, Esq. M. P.* |
| 98* | A Landscape, with Figures — | Wouwerman — | *Viscount Curzon.* |
| 99 | His own Portrait — — | Rembrandt — | *Lord Eardley.* |
| 100 | Vulcan, Venus, and Cupid — | Tintoretto — | *Lord Eardley.* |
| 101 | Figures and Cattle at an Inn-door — | Berghem — | *C. H. Tracy, Esq.* |
| 102 | The Prodigal Son — — | Jan Steen — | *G. W. Taylor, Esq. M. P.* |
| 103 | Cupids with Swans — — | Polidoro — | HIS MAJESTY. |
| 104 | Boy with Lemons — — | Murillo — | *Earl of Roseberry.* |
| 105 | The Embarkation of Van Tromp — | Backhuysen — | *Duke of Wellington.* |
| 106 | The Communion of Saint Nicholas — | Paolo Veronese | *The British Institution.* |
| 107 | A Group of Angels — — | Murillo — | *The Duke of Bedford.* |
| 108 | Titian's Mistress — — | Rubens — | *William Cartwright, Esq.* |
| 109 | His own Portrait — — | Vanderwerf — | *G. W. Taylor, Esq. M. P.* |
| 110 | Sea-shore, with Fishing Boats — | Vandevelde — | *Viscount Curzon.* |
| 111 | Cupids dragging a Net — | Polidoro — | HIS MAJESTY. |
| 112 | Portrait — — — | Rembrandt — | *Lord Eardley.* |
| 113 | An Inn door, with Horses and Figures | Wouwerman — | *N. W. R. Colborne, Esq. M. P.* |
| 114 | Portraits of the Painter and his Wife | Lang Jan — | *Viscount Sydney.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| | **SOUTH ROOM—*South End.*** | | |
| | Bust of the late Mr. West, by Nollekens | — — | *The British Institution.* |
| 115 | Our Saviour healing the Sick in the Temple — — | Benjamin West | *The British Institution.* |
| | "And the blind and the lame came to him in the Temple, and he healed them. "And when the chief priests and scribes saw the wonderful things that he did, and the children crying in the Temple, and saying, Hosanna to the Son of David! they were sore displeased." St. Matthew, chap. xxi. verses 14, 15. | | |
| | Bust of Sir Joshua Reynolds, by Bacon | — — | *The British Institution.* |
| | **SOUTH ROOM—*West Side.*** | | |
| 116 | A Woman selling Milk — | Maes — | *Duke of Wellington.* |
| 117 | View in Holland, with Boats and Figures | Vanderheiden | *Duke of Wellington.* |
| 118 | Landscape, with a Water Mill — | Hobbema — | *Marquess of Bute.* |
| 119 | A Waterfall — — — | Ruysdael — | *Sir R. Wigram, Bt. M.P.* |
| 120 | Landscape, with Figures — | Wouwerman — | *Countess de Grey.* |
| 121 | A small Landscape — — | Ruysdael — | *Francis Freeling, Esq.* |
| 122 | A Sea Piece — — — | Vander Capella | *Duke of Bedford.* |
| 123 | The Virgin and Child — — | Murillo — | *Duke of Bedford.* |
| 124 | A Venetian Family — — | Titian — | *G. J. Cholmondeley, Esq.* |
| 125 | A Landscape, with Cattle and Figures | Berghem — | *Marquess of Bute.* |
| 126 | The Departure of Briseis — | Schiavoni — | HIS MAJESTY. |
| 127 | The Transfiguration — — | Schidone — | *Earl of Darnley.* |
| 128 | Figures at an Inn Door — | Jan Victors — | *Duke of Wellington.* |
| 129 | A Forest Scene, with Cattle and Figures | Hobbema — | *C. H. Tracy, Esq.* |
| 130 | A Road Scene, with Figures — | Wouwerman — | *Countess de Grey* |
| 131 | Fruit, dead Birds, and a Cat — | Snyders — | *Jeremiah Harman, Esq.* |
| 132 | Landscape, with a Fall of Water — | G. Poussin — | *Earl of Dartmouth.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 133 | A romantic Scene, with Cattle and Figures | Pynacker — | *Marquess of Bute.* |
| 134 | Study of a Horse — — | Vandyke — | *Sir Abraham Hume, Bart.* |

SOUTH ROOM—*North End.*

135 The Norfolk Shield.

This rare and curious Shield was presented by the Great Duke of Tuscany to the truly noble Henry Earl of Surrey, who proclaimed a challenge at tilt and tournament in Florence, in honour of his fair Geraldine, by which he gained immortal reputation to himself, and great honour to his native country; which shield was preserved by the noble Family of Howard amongst the rarities of the Arundel Collection.—Vide Vertue's Print.

The subject on the concave side represents Mutius Scævola thrusting his hand with a dagger into the fire; and below it, Curtius, a noble Roman, mounted on horseback, riding into the fiery lake, — — *The Duke of Norfolk.*

| | | | |
|---|---|---|---|
| 136 | A Merry-making — — | Jan Steen — | *Duke of Wellington.* |
| 137 | A Landscape, with Travellers — | Wouwerman — | *The Rt. Hon. R. Peel, M.P.* |
| 138 | A Lady at her Toilette — — | De Hooge — | *Duke of Wellington.* |
| 139 | The Emperor Caligula — — | Titian — | *Sir Abraham Hume, Bart.* |
| 140 | Sea View, with Boats and Figures — | Vander Capella | *Lord Dundas.* |
| 141 | A Musical Party — — | Le Duc — | *Duke of Wellington.* |
| 142 | The Burning of the Fleet in the River Medway — — — | Molyn — | *Duke of Wellington.* |

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1821

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*May* 10, 1822.

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1822

A

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OF

# PICTURES

OF THE

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WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

1822.

The Numbers on the Pictures commence at the Upper End of the North Room; and in the Middle and South Rooms, at the North End, on the left hand.

## North Room.

*North End.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 1 | The Archduke Albert on horseback; a View of Antwerp in the back-ground | Rubens — | HIS MAJESTY. |
| 2 | The Portrait of Guercino: a Picture of Cupid, with a Dog on the easil — | Guercino — | HIS MAJESTY. |
| 3 | The Cascatella at Tivoli — | G. Poussin — | *Ph. J. Miles, Esq. M. P.* |
| 4 | The Portrait of Baccio Bandinelli — | Correggio — | HIS MAJESTY. |
| 5 | The Cascades at Tivoli — — | G. Poussin — | *Ph. J. Miles, Esq. M. P.* |

NORTH ROOM.—*East Side.*

| | | | |
|---|---|---|---|
| 6 | A Female listening, — — — | Maes — — | HIS MAJESTY. |
| 7 | A Man's Portrait — — — | Holbein — | *Earl of Egremont.* |

1822



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 8 | Portrait of a Spanish Lady — | Seb. del Piombo | HIS MAJESTY. |
| 9 | Saint Catherine — — | Domenichino | HIS MAJESTY. |
| 10 | The Discovery of Calisto, taken from the celebrated Picture by Titian, in the Stafford Gallery — — | Rubens — | *Earl of Derby.* |
| 11 | Portrait of the Painter — — | Hanneman — | *G. Watson Taylor, Esq. M.P* |
| 12 | Portrait of a young Man — | Parmigiano — | HIS MAJESTY. |
| 13 | Banditti in a Landscape — | Salvator Rosa | *P. C. Labouchere, Esq.* |
| 14 | Interior of a Guard-room — | Teniers — | *Earl of Ashburnham.* |
| 15 | The Misers — — — | Quintin Matsys | HIS MAJESTY. |
| 16 | A Magdalene — — | Carlo Dolce — | HIS MAJESTY. |
| 17 | Portrait of a Venetian Nobleman — | Tintoretto — | *Sir Abraham Hume, Bart.* |
| 18 | Head of a Venetian Senator — | Tintoretto — | HIS MAJESTY. |
| 19 | Banditti in a Landscape — | Salvator Rosa | *P. C. Labouchere, Esq.* |
| 20 | A Village Feast — — | Teniers — | *Alex. Baring, Esq. M.P.* |
| 21 | Belshazzar's Feast — — | Rembrandt — | *Earl of Derby.* |
| 22 | Portrait of the Connetable de Bourbon: painted from a sketch in the Montmorency family — — | Rembrandt — | *Admiral Lord Radstock.* |
| 23 | Head of a Female; known by the name of Rembrandt's Cook — — | Rembrandt — | *Admiral Lord Radstock.* |
| 24 | Saint John — — — | Guido — | *Earl Grosvenor.* |
| 25 | Warriors on Horseback — | Mazzolina de Ferrara | HIS MAJESTY. |
| 26 | Landscape — — — | Hobbema — | *Earl Howe.* |
| 27 | Landscape, with Figures — | Wynants — | *Earl of Egremont.* |

NORTH ROOM—*South End.*

| | | | |
|---|---|---|---|
| 28 | Head of David — — — | Rembrandt — | *Earl Howe.* |
| 29 | Landscape, with Cattle and Figures — | Hobbema and A. Vandevelde | *Earl of Egremont* |
| 30 | A Traveller at a Cottage Door — | I. Ostade — | *W. Wells, Esq.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 31 | A Musical Party — — | Schalken — | *C. Hanbury Tracy, Esq.* |
| 32 | Cattle and Figures passing a Brook | K. du Jardin | *Joseph Barchard, Esq.* |
| 33 | The Chemist in his Elaboratory — | A. Ostade — | *Joseph Barchard, Esq.* |
| 34 | A Lady playing on a Virginal — | Gerhard Douw | *W. Wells, Esq.* |
| 35 | Landscape, Cattle, and Figures — | A. Vandevelde | *Joseph Barchard, Esq.* |
| 36 | Game Piece — — — | J. Weeninx — | *Ph. J. Miles, Esq. M. P.* |
| 37 | Landscape, with Waterfall — | Ruisdael — | *Duke of Northumberland.* |
| 38 | River View, with a Castle — | Cuyp — | *The Rt. Hon. R. Peel, M.P.* |
| 39 | Battle Piece — — — | Bourgognone | *William Sloane Stanley, Esq.* |
| 40 | View on a River — — | Ruisdael — | *Earl Howe.* |
| 41 | A Camp Scene, with Horses and Figures | Wouwermans | *The Rt. Hon. R. Peel, M.P.* |
| 42 | Landscape, with a Cow drinking — | P. Potter — | *Admiral Lord Radstock.* |
| 43 | Cattle and Figures on the banks of a river | Cuyp — | *George Stone, Esq.* |

NORTH ROOM.—*West Side.*

| | | | |
|---|---|---|---|
| 44 | An Italian Peasant's Family — | Le Nain — | *Earl of Egremont.* |
| 45 | Battle Piece, called "Il Turco," from the Gerini Gallery, Florence — | Salvator Rosa | *James C. Fyler, Esq.* |
| 46 | Landscape, with Figures — | G. Poussin — | *G. J. Cholmondeley, Esq.* |
| 47 | Landscape, with Cattle and Figures — | Ruisdael and A. Vandevelde | *Earl of Coventry.* |
| 48 | Landscape, with Figures — | Teniers — | *The Rt. Hon. R. Peel, M.P.* |
| 49 | Portrait of a Prince of Carignan — | Vandyke — | HIS MAJESTY. |
| 50 | View on the Coast of Holland, with Boats and Figures; Men of War in the distance | W. Vandevelde. | *W. Wells, Esq.* |
| 51 | View of the Castle of Lazenenburg — | Vanderheyden and W. and A. Vandevelde | *Admiral Lord Radstock.* |
| 52 | The Interior of the Emperor Leopold's Gallery — — — | Teniers — | *Lord Eardley.* |
| 53 | A Pic Nic in the Country, with Portraits of Quevedo, Solis, and other Spanish Poets | Velasquez — | *Right Hon. Sir Henry Wellesley, G. C. B.* |

1822



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 54 | Philip the Fourth of Spain on horseback | Velasquez — | *Ph. J. Miles, Esq. M. P.* |
| 55 | St. Francis at prayer — — | Murillo — | *M. M. Zachary, Esq.* |
| 56 | Saint Agnes — — — | Domenichino | HIS MAJESTY. |
| 57 | Prince Charles, James Duke of York, and the Princess Mary, Children of King Charles the First — — | Vandyke — | HIS MAJESTY. |
| 58 | A Spanish Sportsman — — | Velasquez — | *Right Hon. Sir Henry Wellesley, G. C. B.* |
| 59 | Saint Jerome, with Angels — | Domenichino — | *G. Watson Taylor, Esq. M. P.* |
| 60 | A View near Rome, with part of the Coliseum — — — | Claude — | *Earl of Coventry.* |
| 61 | Saint Francis in ecstacy — — | Murillo — | *F. Perkins, Esq.* |
| 62 | Portrait of Spinola, from the Balbi Palace at Genoa — — — | Vandyke — | *Admiral Lord Radstock.* |
| 63 | The Mule — — — | Correggio — | *Marquess of Stafford.* |
| 64 | The Virgin and Child, with Joseph, Saint John, and Saint Catherine, attended by Angels — — — | J. de Bellini — | *Sir Ab. Hume, Bart.* |
| 65 | Seeing — — — | Teniers — | *C. Hanbury Tracy, Esq.* |
| 66 | Tasting — — — | Teniers — | *C. Hanbury Tracy, Esq.* |
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| 68 | Feeling — — — | Teniers — | *C. Hanbury Tracy, Esq.* |
| 69 | Smelling — — | Teniers — | *C. Hanbury Tracy, Esq.* |
| 70 | A Female at Work — — | A. Ostade — | *Earl Howe.* |
| 71 | Portrait of Erasmus — — | Holbein — | HIS MAJESTY. |
| 72 | Interior of a Church — — | De Witt — | *His Royal Highness the Duke of York.* |
| 73 | A Man playing on the Violoncello — | Metzu — | HIS MAJESTY. |

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# Middle Room.

*North End.*

| No | | Painters. | Proprietors. |
|---|---|---|---|
| 74 | Portrait of Henry Lord Percy of Alnwick | Vandyke — | *Earl of Egremont.* |
| 75 | Landscape, with a View of the House of the Painter — — — | Vanderneer — | *Sir Claude Scott, Bart.* |
| 76 | Landscape, from the Corsini Palace — | G. Poussin — | *Rev. W. Holwell Carr.* |
| 77 | Saint John writing the Revelations — | Carlo Dolce — | *Sir Simon H. Clarke, Bart.* |
| 78 | Portrait of the Emperor Titus — | Titian — | *Sir Ab. Hume, Bart.* |
| 79 | Portrait of Mrs. Porter — | Vandyke — | *Earl of Egremont.* |
| 80 | Saint Matthew writing the Gospel — | Carlo Dolce — | *Sir Simon H. Clarke, Bart.* |
| 81 | Saint Francis in a Landscape — | Mola — | *Lord Holland.* |
| 82 | Landscape, from the Corsini Palace — | G. Poussin — | *Rev W. Holwell Carr.* |

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MIDDLE ROOM.—*West Side.*

| | | | |
|---|---|---|---|
| 83 | Head of a Poet — — | Salvator Rosa | *Sir W. W. Wynn, Bt. M.P.* |
| 84 | Interior of a Smith's Shop, with a Man eating Muscles — — | Cuyp — | *C. Hanbury Tracy, Esq.* |
| 85 | Frost Piece — — | Vanderneer — | *W. Wells, Esq.* |
| 86 | Landscape, with a grey Horse, and an Encampment in the back ground — | Cuyp — | HIS MAJESTY. |
| 87 | A Sea Storm — — | Vandevelde — | *Marquess of Cholmondeley.* |
| 88 | Head of a Warrior — — | Salvator Rosa | *Sir W. W. Wynn, Bt. M.P.* |
| 89 | Flemish Courtship — — | Teniers — | *The Rt. Hon. R. Peel, M.P.* |
| 90 | A brisk Gale — — | Backhuysen — | *P. Rainier, Esq.* |
| 91 | The Martyrdom of St. Catherine — | Guercino — | *T. Tomkison, Esq.* |
| 92 | Landscape, with Cattle and Figures — | Rembrandt — | *Admiral Lord Radstock.* |
| 93 | Sea Shore, with Boats and Figures — | W. Vandevelde | HIS MAJESTY. |
| 94 | Landscape, with Figures and Cattle — | K. du Jardin — | *W. Wells, Esq.* |

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| 95 | Head of an Old Man — — | Rembrandt — | *Sir M. W. Ridley, Bt. M.P.* |
| 96 | Sea Storm — — — | Backhuysen — | *C. Hanbury Tracy, Esq.* |
| 97 | Portrait of Le Clerc — — | Vandyke — | *Sir Ab. Hume, Bart.* |
| 98 | Moonlight — — — | Vanderneer - | *Joseph Barchard, Esq.* |
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| 100 | The Crucifixion; a design of - — | M. Angelo — | *Ph. J. Miles, Esq. M.P.* |
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| 106 | Landscape and Figures — | Ruisdael — | *G. Townley, Esq.* |

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| 107 | Landscape, Cottage and Figures — | Teniers — | *G. Townley, Esq.* |
| 108 | Landscape and Figures — | Teniers — | *G. Watson Taylor, Esq. M.P.* |
| 109 | Landscape and Figures — | Teniers — | *G. Watson Taylor, Esq. M.P.* |
| 110 | A grey Horse drinking — | Wouwermans — | *Earl Howe.* |
| 111 | Sketch for the large Picture of the Triumph of Henry IV. — — | Rubens — | *G. Watson Taylor, Esq. M.P.* |
| 112 | Bust of Charles I. — — | — — | *Earl of Yarmouth.* |
| 113 | The Bath of Diana — — | Albano — | *Earl of Yarmouth.* |
| 114 | A Magdalene, with Angels — | Carlo Cignani — | *Sir Ab. Hume, Bart.* |
| 115 | Apollo recalled to Heaven — — | Albano — | *Earl of Darnley.* |
| 116 | The Interior of a Room, with Figures smoking — — — | De Hooge — | *Marquess of Bute.* |
| 117 | Landscape with Figures — | G. Poussin — | *G. Townley, Esq.* |

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## MIDDLE ROOM.—*West Side.*

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| 117* | Solomon and the Queen of Sheba — | Schiavone — | *James C. Fyler, Esq.* |
| 118 | A Family Piece, representing Monsieur Verbiest, the Lady Cortez, and their Children — — | Gonzales — | *Admiral Lord Radstock.* |
| 119 | Man's Portrait — — | Titian — | *Sir W.W.Wynn, Bt. M.P.* |
| 120 | The Adoration of the Shepherds — | Old Palma — | HIS MAJESTY. |
| 121 | Landscape and Figures, from the Falconierè Palace — — | G. Poussin — | *Admiral Lord Radstock.* |
| 122 | Frost Piece — — — | Vanderneer — | *Admiral Lord Radstock.* |
| 123 | Ruisdael's Gate — — | Ruisdael — | *Admiral Lord Radstock.* |
| 124 | A Merry-making — — | Teniers — | HIS MAJESTY. |
| 125 | The Flight into Egypt — | Murillo — | *Lord Eardley.* |
| 126 | Landscape, with a Fall of Water, and Sportsmen — — | N. Poussin — | *Earl of Mulgrave.* |
| 127 | Brisk Gale — — | Vandevelde — | *Admiral Lord Radstock.* |
| 128 | Landscape, with Cattle and Figures | Cuyp — | *Joseph Barchard, Esq.* |
| 129 | Landscape; View in Italy — | Both — — | *M. M. Zachary, Esq.* |
| 130 | Christ and the Woman at the Well | Vanderwerf — | *Earl of Derby.* |
| 131 | Head of a Child — | Rubens — | *G.Watson Taylor, Esq. M.P.* |
| 132 | Portrait of a Lady — | Rembrandt — | *Earl of Egremont.* |

## South Room.

*North End.*

| | | | |
|---|---|---|---|
| 33 | Landscape and Figures — — | N. Poussin — | *Marquess of Bute.* |
| 34 | View on the Coast of Italy, with Shipping | Salvator Rosa — | *Rev. John Sandford.* |
| 35 | Landscape, with Cattle and Figures — | Salvator Rosa — | *Rev. John Sandford.* |
| 36 | Landscape, with Horses and Figures — | Cuyp — | *Earl of Carlisle.* |
| 37 | Landscape, with Figures — — | Wynants — | *Earl of Egremont.* |

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| 138 | Landscape, Horses and Figures — | Cuyp — | *Earl of Carlisle.* |
| 139 | The Reposo — — — | Murillo — | *Ph. J. Miles, Esq. M. P.* |
| 140 | Landscape and Figures — | N. Poussin — | *Marquess of Bute.* |
| 141 | View on a River, with Cattle and Figures | Pynacker — | *Marquess of Lansdowne.* |
| 142 | Sportsmen, with other Figures, at an Inn door — — — | J Ostade — | *C. Hanbury Tracy, Esq.* |
| 143 | Sea Calm, with Boats and Figures — | Vander Capella | *His Royal Highness the Duke of York.* |
| 143* | Virgin and Child, with St. John — | Agos^no^ Caracci. | *Earl of Carlisle.* |

SOUTH ROOM.—*East Side.*

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|---|---|---|---|
| 144 | Dead Birds — — — | Fyt — — | *G. Watson Taylor, Esq. M. P.* |
| 145 | Interior of a Church — — | Ruisdael and Wouwermans | *Marquess of Bute.* |
| 146 | Virgin and Child, with Tobit and the Angel | Titian — | HIS MAJESTY. |
| 147 | Holy Family — — — | Murillo — | *Lord Holland.* |
| 148 | Road Scene, with Figures | Hobbema and Lingelback | *Admiral Lord Radstock.* |
| 149 | Holy Family, with Angels presenting Fruit to the Saviour — — | Albano — | *Sir John Murray, Bart.* |
| 150 | Christ Healing the Sick — | Bassan — | *Ph. J. Miles, Esq. M. P.* |
| 151 | A Concert — — — | Georgione — | *Earl of Yarmouth.* |
| 152 | Woody Landscape, with Buildings — | Ruisdael — | *P. Rainier, Esq.* |
| 153 | Venus and Adonis — — | Titian — | *Ph. J. Miles, Esq. M. P.* |
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| 156 | Landscape, with Figures — | Both — | *Mrs. E. Coxe.* |
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| 158 | The Unjust Steward — — | Quintin Matsys | *Lord Eardley* |
| 159 | The Circumcision — — | Bassan — | *Ph. J. Miles, Esq. M. P.* |
| 160 | Head of a Saint — — | Spagnoletto — | *Earl of Mulgrave.* |

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| | **SOUTH ROOM.—*South End.*** | | |
| | The Four Pictures at this end of the Gallery are Copies from the celebrated Raphaels belonging to the King of Spain,—painted for the Duke of Wellington, at Paris, when the Originals were in that City in 1817. | | |
| 161 | The Virgin and Child, with Saint Jerome; on the right, an Angel presenting Tobit with the Fish,—known by the name of the "Madonna de la Pesce" — | — — — | *The Duke of Wellington* |
| 162 | Christ bearing his Cross,—called "the Spasimo" — — — | | |
| 163 | The Holy Family,—called "the Pearl" | | |
| 164 | The Salutation — — | | |
| | **SOUTH ROOM—*West End.*** | | |
| 165 | Sportsman in a Landscape — | Pynacker — | *C. Hanbury Tracy, Esq.* |
| 166 | Landscape and Figures — | Vanderneer & Cuyp | *Admiral Lord Radstock.* |
| 167 | A Lime Kiln — — — | Ruisdael — | *Earl Howe.* |
| 168 | A Dance — — — | Vanmol | *Earl of Carlisle.* |
| 169 | Holy Family encircled with Flowers | Carlo Maratti & Mario de Fiori | *Earl of Carlisle.* |
| 170 | Playing at Bowls — — | Teniers — | *Earl of Ashburnham.* |
| 171 | Brisk Gale — — — | Vandevelde — | *Earl Howe.* |
| 172 | Cattle and Figures passing a Brook — | K. du Jardin — | *W. Wells, Esq.* |
| 173 | Woman playing on a Lute — | P. Veronese — | *Admiral Lord Radstock.* |
| 174 | Mercury and Battus — — | A. Vandevelde | *Sir Claude Scott, Bart.* |
| 175 | A Larder, with Figures and dead Game | Rubens — | *Duchess of Dorset.* |
| 176 | View on a River, with Figures — | Vernet — | *C. Hanbury Tracy, Esq.* |

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| No. | | Painters. | Proprietors. |
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| 177 | The Virgin and Child, with St. John and St. Elizabeth — — | Perino del Vaga | *Sir Thomas Neave, Bart.* |
| 178 | Landscape, with Cattle and Figures — | Wynants — | *The Rt. Hon. R. Peel, M.P.* |
| 179 | The Virgin and Child, with Joseph and Angels — — — | Procaccini — | *M. M. Zachary, Esq.* |
| 179* | Virgin and Child, with St. John, St. Elizabeth, and St. Catherine — | A. del Sarto — | HIS MAJESTY. |
| 180 | View on the Coast of Holland — | Vander Capella | *John Sarjeant, Esq.* |
| 181 | View of a Town in Holland — | Vanderheyden | *Earl of Coventry,* |
| 181* | Sea Piece — — — | Vandevelde — | *Earl Howe.* |
| 182 | Battle of the Centaurs — — | Le Brun — | *Earl of Darnley.* |

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1823

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The Subscribers to the Print from Mr. WEST's Picture of "OUR SAVIOUR HEALING THE SICK IN THE TEMPLE," who have not already received their Impressions, may receive them upon payment of the remainder of their Subscriptions at the British Institution.

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Attendants are placed in different parts of the Gallery to prevent any Person from touching the Pictures.

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1023

TEN years have elapsed since we offered to public inspection the Paintings of SIR JOSHUA REYNOLDS; and if at intervals of the same period, we were to present an Exhibition of his Works, we are convinced it would prove most useful to the Painter, and gratifying to the Public.

Taste and Fashion seldom perhaps go hand in hand, but they never were more at variance than when SIR JOSHUA was in the full exercise of his powers; female dress was never more unfavourable to the Painter's Art, than at that period; and yet female beauty was never represented with more fascinating charms, than by his pencil. The truth is, that he was one of the greatest masters of grace and elegance that ever lived: "he touched nothing which he did not adorn;" and his works prove to us, how much more depends upon the artist's skill in treating his subject, than upon the subject itself.

His Practice we have before us: his Theory will be found in those excellent Discourses which he delivered at the Royal Academy, which can never be read by the lover of the arts without interest, the scholar without delight, or the painter without instruction.

Some of us remember the kindness of his heart, and the complacency of his character:—these dispositions led him in the practice of his art, generally to select subjects which belong to the gentler

feelings, and the kindlier affections of our nature; but the examples here presented to us fully show, that the most forcible expression of the strongest passions was not above his reach.

We are proud of our countryman; we rank him among the most eminent Painters the art has produced; we honour his name; and we hope others may be led into the same path, and may be excited by his success to similar exertions.

The liberality of the Possessors of Ancient Pictures, has enabled us also to exhibit to the Public some distinguished Works of the Italian, Spanish, Dutch, and Flemish Schools. The disposition which has been thus evinced by the Proprietors of these Works to enrich our Gallery, is highly gratifying to us; but it is to His Majesty's most gracious kindness and condescension, that we are particularly indebted upon this, and upon all former occasions, for permitting us to select, both from the Royal Palaces, and from his own beautiful Private Collection, some of the Works which have most added to the brilliancy of our Exhibition.

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The arrangement of the Pictures in the North Room has in some respects been altered since the opening of the present Exhibition, for the purpose of making room for the "Vision of St. Jerome" by Parmegiano, lately purchased for the Institution, but the Number upon each Picture still corresponds with those in this Catalogue.

1823

A

# CATALOGUE

OF

# PICTURES

## BY SIR JOSHUA REYNOLDS;

WITH A SELECTION FROM THE

## ITALIAN, SPANISH, FLEMISH, AND DUTCH SCHOOLS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

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1823

The Numbers on the Pictures commence at the Upper End of the North Room; and in the Middle and South Rooms, at the North End, on the left hand.

## North Room.

*North End.*

### PICTURES BY SIR JOSHUA REYNOLDS.

| No. | | Proprietors. |
|---|---|---|
| 1 | His Majesty when Prince of Wales — | *Viscount Melbourne.* |
| 2 | Lady Bagot — — — | *Lord Bagot.* |
| 3 | The Primate Robinson — — | *Christ Church College, Oxford.* |
| 4 | Boy with Cabbage Nets — — — | *Duchess of Dorset.* |
| 5 | The Captive — — — — | *The Rev. William Long.* |
| 6 | Landscape; View from Richmond Hill — | *Samuel Rogers, Esq.* |
| 7 | The Piping Boy — — — | *George Phillips, Esq. M. P.* |
| 8 | Saint Agnes — — — | *George James Cholmondeley, Esq.* |

1023



| No. | | Proprietors. |
|---|---|---|
| 9 | Mrs. Gwyn in a Turkish dress — — | *Mrs. Gwyn.* |
| 10 | Mrs. Twiss — — — | *Mr. Reynolds.* |
| | NORTH ROOM—*East Side.* | |
| 11 | Her Royal Highness the Duchess of Brunswick | *His Royal Highness Prince Leopold.* |
| 12 | Cupid as a Link Boy — — — | *The Duchess of Dorset.* |
| 13 | The Duchess of Gloucester — — | *Earl of Harcourt.* |
| 14 | Miss Bowles — — — — | *C. O. Bowles, Esq.* |
| 15 | The Countess of Euston, Countess of Waldegrave, and Lady Horatia Seymour, daughters of James Earl of Waldegrave — — | *Earl of Waldegrave.* |
| 16 | David — — — — | *Sir Thomas Baring, Bart. M. P.* |
| 17 | The late Duke of Orleans — — — | HIS MAJESTY. |
| 18 | Lawrence Sterne — — — | *Lord Holland.* |
| 19 | The Infant Samuel — — | *Right Hon. Sir Charles Long, G. C. B.* |
| 20 | The Fortune-teller — — — | *Duchess of Dorset.* |
| 21 | The Death of Dido — — — | HIS MAJESTY. |
| 22 | Sir Joshua Reynolds — — | *Sir Thomas Lawrence, P. R. A.* |
| 23 | General Tarleton — — — | *John Fielder, Esq.* |
| 24 | Puck; from Midsummer Night's Dream — | *Samuel Rogers, Esq.* |
| 25 | Dr. Newton, Bishop of Bristol — — | *The Archbishop of Canterbury.* |
| 26 | Miss Gwatkin — — — | *E. Lovel Gwatkin, Esq.* |
| 27 | Girl with a Muff — — — | *Marquess of Lansdowne.* |
| 28 | Infancy — — — — | *Marquess of Lansdowne.* |
| 29 | Elizabeth Countess of Harcourt, with the late and present Earls of Harcourt, — — | *Earl of Harcourt.* |
| | NORTH ROOM.—*South End.* | |
| 30 | Mrs. Montagu — — — | *Matthew Montagu, Esq.* |
| 31 | Cupid — — — — — | *J. P. Anderdon, Esq.* |

1823



| No. | | Proprietors. |
|---|---|---|
| 32 | Girl Sketching — — — | *Henry Rogers, Esq.* |
| 33 | The Duke of Hamilton — — — | *William Beckford, Esq.* |
| 34 | Robinette — — — | *Earl of Lonsdale.* |
| 35 | Hope nursing Love — — — | *J. B. S. Morritt, Esq.* |
| 36 | The Right Honourable Warren Hastings — | *G. Watson Taylor, Esq. M. P.* |
| 37 | The late George Colman, Esq. — — | *Earl of Mulgrave.* |
| 38 | Mrs. Robinson — — | *Hon. General Phipps, M. P.* |
| 39 | Laughing Girl — — — | *Earl of Lonsdale.* |
| 40 | Mr. Beckford — — — | *William Beckford, Esq.* |

NORTH ROOM.—*West Side.*

| | | |
|---|---|---|
| 41 | Head of a Black; a Study — — | *Sir George Beaumont, Bart.* |
| 42 | Sir Joshua Reynolds; the first Portrait painted of himself — — — | *E. Lovel Gwatkin, Esq.* |
| 43 | Sir Joshua Reynolds; the last Portrait painted of himself — — — — | *E. Lovel Gwatkin, Esq.* |
| 44 | Sleeping Child; a study — — | *Sir Abraham Hume, Bart.* |
| 45 | Head of an Old Man, a study for Ugolino — | *Sir George Beaumont, Bart.* |
| 46 | The Strawberry Girl — — — | *Samuel Rogers, Esq.* |
| 47 | The Sleeping Girl — — — | *Samuel Rogers, Esq.* |
| 48 | Count Ugolino and his Family in Prison — | *Duchess of Dorset.* |
| 49 | Sleeping Child — — — | *Earl of Aylesford.* |
| 50 | Lesbia lamenting the death of her favourite Bird | *Mrs. Gwyn.* |
| 51 | The Earl of Bute — — — | *Marquess of Bute.* |
| 52 | The late Lady Catharine Pelham Clinton — | *Viscount Folkstone, M. P.* |
| 53 | The Infant Academy — — — | *Viscount Palmerston, M. P.* |
| 54 | Death of Cardinal Beaufort — — | *Earl of Egremont.* |
| 55 | The Countess of Bute — — — | *Marquess of Bute.* |
| 56 | Dr. Markham, Archbishop of York — — | *Christ Church College, Oxford.* |
| 57 | Venus and Cupid — — — | *The Ladies Fitz Patrick.* |
| 58 | Virgin and Child — — — | *Earl of Egremont.* |

1023



| No. | | Proprietors. |
|---|---|---|
| 58* | Nymph and Cupid; commonly called "a Snake in the grass." | *Earl of Carysfort.* |
| 59 | Cupid and Psyche | *Samuel Rogers, Esq.* |
| 60 | A Female with Grapes | *Sir Thomas Baring, Bart. M.P.* |
| 61 | A Lady with Doves | *D. Gally Knight, Esq.* |
| 62 | The Countess of Harewood and Child | *Earl of Harewood.* |
| 63 | The Children in the Wood | *T. Vander Gucht, Esq.* |
| 64 | Mercury as a Pickpocket | *Duchess of Dorset.* |

# Middle Room.

*North End.*

## PICTURES OF THE FLEMISH AND DUTCH SCHOOLS.

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 65 | Landscape and Figures | Both | *Thomas Tomkison, Esq.* |
| 66 | Landscape with a ruined Building, Cattle, and Figures | Berghem | *Sir Simon H. Clarke, Bart.* |
| 67 | Interior, with Figures smoking | Teniers | *M. M. Zachary, Esq.* |
| 68 | The Ruins of an Aqueduct, with Cattle and Figures passing a River | Berghem | *Sir Simon H. Clarke, Bart.* |
| 69 | Boors smoking | Teniers | *His Royal Highness the Duke of York.* |
| 70 | A Calm, with Men of War at anchor | W. Vandevelde | *Joseph Barchard, Esq.* |
| 71 | Cattle and Figures | A. Vandevelde | *Joseph Barchard, Esq.* |
| 72 | Landscape, Cattle and Figures | Pynacker | *J. S. Wortley, Esq. M. P.* |
| 73 | A Lawyer and his Clients | Jordaens | *Wm. Smith, Esq. M. P.* |
| 74 | Landscape; View in Italy, with Horses and Figures. | Berghem | *Wm. Smith, Esq. M. P.* |
| 75 | An Interior, with a Lady and Gentleman in conversation, | Metzu | *Rt. Hon. Robert Peel, M.P.* |
| 76 | View on the Coast of Holland; a Gale | W. Vandevelde | *Rt. Hon. Robert Peel, M.P.* |

1823



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 77 | A Lady at her Harpsichord — — | Jan Steen — | *Rt. Hon. Robert Peel, M.P.* |
| 78 | A Farrier's Shop, with Horses and Figures | Wouwermans — | *Earl of Lonsdale.* |
| 79 | A Cottage Scene, with Figures smoking | A. Ostade — | *Thomas Pares, Esq.* |
| 80 | A Boy blowing Bubbles — — | Netcher — | *G. W. Taylor, Esq. M. P.* |
| 81 | A Bagpiper at a Cottage Door — | A. Ostade — | *Thomas Pares, Esq.* |
| 82 | Dutch Boors at Cards — — | Teniers — | *Earl of Lonsdale.* |
| | MIDDLE ROOM.—*East Side.* | | |
| 83 | The Vintage — — — | Teniers — | *Viscount Melbourne.* |
| 84 | An Interior, with Figures in Conversation | A. Ostade — | *Earl of Lonsdale.* |
| 85 | Landscape and Figures — — | Berghem — | *Lord Braybrooke.* |
| 86 | A Rocky Scene, with Figures passing a River — — — | Both and Wouwermans — | *Joseph Barchard, Esq.* |
| 87 | Sheep in a Landscape — — | Cuyp — | *Colonel Hugh Baillie.* |
| 88 | A Sea-piece — — — | Ruysdael — | *Earl Howe.* |
| 89 | Landscape, with Travellers — | Both — — | *Joseph Barchard, Esq.* |
| 90 | Lot and his Daughters — — | Vanderwerf — | *H. Ph. Hope, Esq.* |
| 91 | An Exterior, with Figures dancing — | A. Ostade — | *Earl of Lonsdale.* |
| 92 | A Boy taking Physic — — | Brauwer — | *G. J. Cholmondeley. Esq.* |
| 93 | Philip the Fourth of Spain on Horseback | Rubens — | HIS MAJESTY. |
| 94 | A Party going to the Chace — | Wouwermans — | *Earl of Liverpool.* |
| 95 | Crucifixion — — | Rembrandt — | *Sir George Beaumont, Bart.* |
| 96 | The March of an Army — — | Wouwermans — | *Earl of Liverpool.* |
| 97 | Landscape, with Cattle and Figures — | Both and Berghem | *Earl Howe.* |
| 98 | Fruit and Flowers — — | Van Huysum — | *Wm. Wells, Esq.* |
| 99 | Portraits — — — | Vandehelst — | *J. S. Wortley, Esq. M.P.* |
| 100 | Martyrdom of St. Stephen — | Rubens — | *H. R. H. Prince Leopold.* |
| 101 | Landscape, with Cattle and Figures — | K. du Jardin — | *Sir Claude Scott, Bart.* |
| 102 | The Salutation — — | Rubens — | *Sir Abraham Hume, Bart.* |
| 103 | Moliere — — — | Schalken — | *G. W. Taylor, Esq. M. P.* |
| 104 | Sea-piece — — — | Ruysdael — | *Earl of Beverley.* |
| 105 | The Interior of a Farm House — | Teniers — | *Rt. Hon. the Vice Chancellor* |

1823



| No. | MIDDLE ROOM.—*South End.* | Painters. | Proprietors. |
|---|---|---|---|
| 106 | A woody Scene on the Bank of a River | Ruysdael — | *Wm. Wells, Esq.* |
| 107 | Van Goyen, his Wife and Child — | F. Halls and Van Goyen — | *G. W. Taylor, Esq. M. P* |
| 108 | Dead Game — — — | Weeninx — | *N. W. Ridley Colborn, Esq. M. P.* |
| 109 | A Waterfall — — — | Ruysdael — | *Earl of Harcourt.* |
| 110 | Merry-making; an Exterior — | A. Ostade and C. Dusart — | *Thomas Tomkison, Esq.* |
| 111 | Head of a Man — — | Rembrandt — | *His Royal Highness the Duke of York.* |
| | MIDDLE ROOM—*West Side.* | | |
| 112 | A Man playing on the Violin — | F. Halls — | *Lord Braybrooke.* |
| 113 | Landscape — — — | Ruysdael — | *G. W. Taylor, Esq. M. P.* |
| 114 | A Gale, with Men of War in the distance | Vandevelde — | *A. H. Holdsworth, Esq.* |
| 115 | A Village Feast — — | Teniers — | *Earl of Lonsdale.* |
| 116 | Charity — — — | Vandyke — | *Earl of Lonsdale.* |
| 117 | Juno tranferring the Eyes of Argus to the Peacock's tail — — — | Rubens — | *Thomas Gent, Esq.* |
| 118 | Landscape with Cattle — — | Cuyp — — | *Thomas Tomkison, Esq.* |
| 119 | The meeting of the Three Ferdinands under the Walls of Nordlingen; a Sketch | Rubens — | *Sir Abraham Hume, Bart.* |
| 120 | Landscape and Figures — — | Rubens — | *Sir George Beaumont, Bart.* |
| 121 | Cattle on the Banks of a River — | Cuyp — — | *Earl Howe.* |
| 122 | Hippolytus thrown from his Car — | Rubens — | *The Duke of Bedford.* |
| 123 | Landscape with Sportsmen — | Both — — | *Earl of Harcourt.* |
| 124 | St. Francis, with the Infant Saviour and St. John — — — | Rubens — | *Sir Alexander Crighton.* |
| 125 | The Chariot of Apollo, a Design for a Cieling — — — | Rubens — | *Earl of Mulgrave.* |
| 126 | The Consecration of a Bishop — | Diepenbeck — | *G. W. Taylor, Esq. M. P.* |
| 127 | The Banks of a River, with Horses and Figures — — — | Wouwermans — | *Earl of Lonsdale.* |

# South Room.

*North End.*

## PICTURES OF THE ITALIAN AND SPANISH SCHOOLS.

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 128 | Landscape — — — | Claude — | *W. J. Denison, Esq. M. P.* |
| 129 | Landscape; a View of the Grotto Ferrato near Rome — — | G. Poussin — | *W. G. Coesvelt, Esq.* |
| 130 | The Woman taken in Adultery — | P. Veronese — | *William Smith, Esq. M. P.* |
| 131 | The Emperor Vitellius — — | Titian — | *Sir Ab. Hume, Bart.* |
| 132 | The Baptism of Christ — — | Seb. Bourdon — | *Geo. J. Cholmondeley, Esq.* |
| 133 | Landscape with Figures — — | G. Poussin — | *Earl of Mulgrave.* |
| 134 | Landscape, with Figures and Cattle — | Claude — | *C. O. Bowles, Esq.* |

SOUTH ROOM—*East Side.*

| | | | |
|---|---|---|---|
| 135 | The Apotheosis of the Virgin — | N. Poussin — | *Dulwich College.* |
| 136 | Dead Christ, with the Virgin Mary — | Venusti — | *The Rt. Hon. Sir Henry Wellesley, G. C. B.* |
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| Earl of Rosebery | - - | 105 | 0 |
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1824

# CATALOGUE

OF

# PICTURES

OF THE

# ITALIAN, SPANISH, FLEMISH, DUTCH, AND ENGLISH SCHOOLS.

WITH WHICH

## THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

1824

The Numbers on the Pictures commence at the Upper End of the North Room; and in the Middle and South Rooms, at the North End, on the left hand.

## North Room.

*North End.*

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | The Graces — — — | Raphael — | *Sir T. Lawrence, P. R. A.* |
| 2 | The Vision of St. Jerome — — | Parmigiano — | *The British Institution.* |
| 3 | Portrait of a Lady — — | Giorgione — | *Richard Westall, Esq.* R. A. |
| 4 | Cattle in a Landscape — — | Cuyp — | *William T. Praed, Esq.* |
| 5 | Landscape, with a Bridge — — | Wynants — | *Duke of Bedford.* |
| 6 | Landscape, with a ruined Gateway | Wynants — | *Duke of Bedford.* |
| 7 | Landscape, with Figures going out Hawking | Wynants — | *Duke of Bedford.* |
| 8 | Landscape; a Road Scene, with Travellers | Wynants — | *Duke of Bedford.* |
| 9 | Landscape; Cattle and Figures — | Claude — | *Earl Howe.* |
| 10 | Portrait of a Venetian Nobleman — | Moroni — | *Richard Westall, Esq.* R. A. |

1824



## NORTH ROOM.—*East Side.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 11 | Portrait of Titian — — | Titian — — | *Earl of Darnley.* |
| 12 | The Coronation of the Virgin — | Lorenzo de Credí A. D. 1500. | *Samuel Rogers, Esq.* |
| 13 | The taking down from the Cross — | R. Vanden Weyde | *The Rt. Hon. Sir William A'Court, G. C. B.* |
| 14 | The Infant Saviour sleeping on the Cross | Murillo — | *Earl Howe.* |
| 15 | Philip the Fourth of Spain — | Velasquez — | HIS MAJESTY. |
| 16 | The Wise Men's Offering — | Giorgione — | *Earl of Mulgrave.* |
| 17 | Landscape and Figures — — | Gaspar Poussin | *Samuel Rogers, Esq.* |
| 18 | St. Francis, in a Landscape — | Francesco Mola | *Viscount Palmerston, M. P.* |
| 19 | The Assumption of the Virgin — | Murillo — — | *Lord Eardley.* |
| 20 | A Battle Piece — — | Borgognone — | *His Royal Highness The Duke of York.* |
| 21 | Portrait of one of the Medici Family | Raphael — | *Sir T. Baring, Bart. M. P.* |
| 22 | The Holy Family — | Le Sueur — | *Henry Howard, Esq.* |
| 23 | Moonlight — — — | Vanderneer — | *William Lushington, Esq.* |
| 24 | The Flight into Egypt — — | Rembrandt — | *William Lushington, Esq.* |
| 25 | Donna Maria, Queen of Philip the Fourth of Spain — — — | Velasquez — | HIS MAJESTY. |
| 26 | Portrait of one of the Spinola Family | Murillo — — | *Sir Abraham Hume, Bart.* |
| 27 | The Presentation — — | Barroccio — | *Richard Westall, Esq.* R. A. |
| 28 | Portraits — — — | Quintin Matsys | *William Wells, Esq.* |
| 29 | View on the Coast of Scheveling, with Men of War in the distance — | De Vlieger — | *Lord Braybrooke.* |
| 30 | The Entombment of Christ — | Pordenone — | *Sir Abraham Hume, Bart.* |
| 31 | The Virgin and Child — — | Guido — | *William Palmer, Esq.* |

## NORTH ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 32 | Philip the Fourth of Spain on Horseback | Velasquez — | *Henry Rogers, Esq.* |
| 33 | The Inside of St. Paul's at Rome — | Paolo Panini — | *John Hawkins, Esq.* |
| 34 | Portrait of Ariosto — — — | Titian — | *Earl of Darnley.* |
| 35 | Head of Christ — — — | Titian — | *Earl of Darnley.* |

1824



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 36 | Saint Francis preaching — — | Schiavone — | *Richard Westall, Esq.* R.A |
| 37 | Joseph and Potiphar's Wife — | Gentileschi — | HIS MAJESTY. |
| 38 | A Saint at Devotion — — | Titian — — | *Richard Westall, Esq.* R.A. |
| 39 | Saint Catherine — — — | Murillo — | *Duke of Wellington.* |
| 40 | The Portrait of Himself — | Salvator Rosa | *Lady de Clifford.* |
| 41 | The Inside of King's College Chapel Cambridge — — — | Canaletti — | *John Hawkins, Esq.* |
| 42 | View on the Coast of Italy; Sun-set | Claude — | *Henry Howard, Esq.* |
| | NORTH ROOM.—*West Side.* | | |
| 43 | Landscape, with Cattle and Figures | Berghem — | *Lord Braybrooke.* |
| 44 | A Harvest Scene — — | Teniers — — | *Duke of Wellington.* |
| 45 | The Virgin and Mary Magdelene weeping over the body of Christ — | Young Palma — | *Richard Westall, Esq.* R.. |
| 46 | Esther before Ahasuerus — — | Tintoretto — | HIS MAJESTY. |
| 47 | View in Holland — — — | Ruysdael — | *William Wells, Esq.* |
| 48 | An Italian Landscape, with Cattle and Figures — — — — | Both — — | *William Wells, Esq.* |
| 49 | Horses and Figures, in a Landscape — | Wouwerman — | *Earl of Liverpool, K. G.* |
| 50 | Portrait of Himself — — | Jan de Bellini | HIS MAJESTY. |
| 51 | View on the Coast of Scheveling, with Boats and Figures — — | De Vlieger — | *Earl of Liverpool,* K. G. |
| 52 | Landscape; Cattle and Figures — | Paul Potter — | *Duke of Bedford.* |
| 53 | Philip the Fourth of Spain — — | Velasquez — | *Colonel Hugh Baillie.* |
| 54 | The Duc D'Olivarez — — | Velasquez — | *Colonel Hugh Baillie.* |
| 55 | The Brother of Philip the Fourth — | Velasquez — | *Colonel Hugh Baillie.* |
| 56 | The Burgomaster Six — — | Rembrandt — | *Hon. G. Agar Ellis, M.P.* |
| 57 | Joseph accused by the Wife of Potiphar | Rembrandt — | *Sir T. Lawrence, P. R. A.* |
| 58 | The Wife of the Burgomaster Six — | Rembrandt — | *Hon. G. Agar Ellis, M. P.* |
| 59 | Landscape, with a Fall of Water — | Ruysdael — | *Lord C. Townshend, M. P.* |
| 60 | A Forest Scene — — | Hobbima — | *John Dent, Esq. M. P.* |
| 61 | Romantic Landscape, with Banditti — | Salvator Rosa | *Sir T. Baring, Bart. M. P.* |
| 62 | The Judgment of Midas — | Schiavone — | HIS MAJESTY. |
| 63 | Mater Dolorosa — — | Titian — | *Richard Westall, Esq.* R.A. |

1824



# Middle Room.

*North End.*

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 64 | A Road Scene, with Travellers — | Cuyp — | *Dulwich College.* |
| 65 | A Hawking Party — — | Ad. Vandevelde | *Earl of Liverpool, K. G.* |
| 66 | A Conversation — — | Seb. Bourdon | *G. Watson Taylor, Esq. M. P.* |
| 67 | The Water Doctor — — | Teniers — | *Joseph Barchard, Esq.* |
| 68 | A Larder, with a Female bargaining for Fish — — — | W. Mieris — | *John Dent, Esq. M. P.* |
| 69 | An Interior, with Figures dancing — | A. Ostade — | *John Dent, Esq. M. P.* |
| 70 | A Mountainous Scene, with Figures and Cattle — — — | Berghem — | *The Rt. Hon. Sir George Warrender, M. P.* |
| 71 | The Countess of Kenelmacey — | Vandyke — | *Earl of Denbigh.* |
| 72 | A Sun-set, with Cattle and Figures — | Cuyp — | *Dulwich College.* |
| 73 | A Female instructing a Child — | G. Netcher — | *Rt. Hon. R. Peel, M. P.* |
| 74 | Landscape, with Horses and Figures — | Wouwerman | *Rt. Hon. R. Peel, M. P.* |
| 75 | Portrait of the Abbé Tonsal — | Metzu — | *G Watson Taylor, Esq. M. P.* |
| 76 | The Exterior of a Farm-House, with Figures and Cattle — — | J. Ostade — | *Rt. Hon. R. Peel, M. P.* |
| 77 | A Musical Party — — | Metzu — | *Rt. Hon. R. Peel. M. P.* |
| 78 | An Ass, in a Landscape — | Wouwerman — | *Rt. Hon. R. Peel, M. P.* |

MIDDLE ROOM.—*East Side.*

| | | | |
|---|---|---|---|
| 79 | A Sea Calm — — — | W. Vandevelde | *Frederick Perkins, Esq.* |
| 80 | A Card Party — — | Jan Steen — | *M. M. Zachary, Esq.* |
| 81 | Landscape, with Sportsmen — | Pynaker and Berghem | *Dulwich College.* |
| 82 | Cows, in a Landscape — — | P. Potter — | *M. M. Zachary, Esq.* |
| 83 | A Sea Engagement — — | Vandevelde — | *Colonel Hugh Baillie.* |
| 84 | A Girl with a Dog — — | Greuze — | *G. Watson Taylor, Esq. M. P.* |
| 85 | Landscape; Cattle and Figures — | Karel du Jardin | *M. M. Zachary, Esq.* |
| 86 | Landscape — — | Ruysdael — | *Joseph Barchard, Esq.* |

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| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 87 | A fresh Breeze — — | W. Vandevelde | *M. M. Zachary, Esq.* |
| 88 | Landscape and Cattle — | Cuyp — | *The Bishop of Durham.* |
| 89 | Portrait of the Earl of Arundel — | Rubens — | *Earl of Carlisle, K. G.* |
| 90 | Mrs. Lemon — — | Vandyke — | HIS MAJESTY. |
| 91 | The Cascatella at Tivoli — — | Both — | *Rev. Archdeacon Cambridge* |
| 92 | A Sea Piece, with a distant View of Amsterdam — — — | Backhuysen — | *Sir Abraham Hume, Bart.* |
| 93 | The finding of Moses — — | Rembrandt — | *Rt. Hon. R. Peel, M. P.* |
| 94 | A Farm-house, with Market People | Wouwerman — | *Frederick Perkins, Esq.* |
| 95 | Horses and Figures — — | Cuyp — | *Viscount Palmerston, M.P.* |
| 96 | A River Scene — — | Wouwerman | *Earl of Liverpool, K.G.* |
| 97 | Landscape, with a Corn Field — | Ruysdael — | *William Wells, Esq.* |
| 98 | Landscape, with a ruined Building, Cattle and Figures — — | Berghem — | *Earl of Liverpool, K. G.* |
| 99 | A Man's Portrait — — | Rembrandt — | *Peter Rainier, Esq.* |
| 100 | Abraham putting away Hagar — | Rembrandt — | *Earl of Denbigh.* |
| 101 | A Sea Calm, with Men of War at anchor | Vandevelde — | *Sir William Gomm, Bart.* |
| 102 | The Interior of the Gallery of the Painter | Teniers — | *Lord Eardley.* |
| 103 | A Sea Calm, with Boats and Figures | Vander Capella | *Earl of Coventry.* |
| 104 | Saint Peter receiving the Keys — | Rubens — | *Richard Westall, Esq. R. A.* |
| 105 | The Woodcutter — — | Wouwerman — | *Rt. Hon. R. Peel, M. P.* |
| 106 | An Interior, with Dutch Boors — | A. Ostade — | *Sir Abraham Hume, Bart.* |
| 107 | Landscape, with Figures — | Teniers — | *Sir Abraham Hume, Bart.* |
| 108 | A Breeze; View on the Dutch Coast | Vander Capella | *Lord C. Townshend, M. P.* |

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MIDDLE ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 109 | River Scene, with a Passage Boat, and Horses watering — — | Wouwerman — | *Joseph Barchard, Esq.* |
| 110 | The Duke of Hamilton — — | Vandyke — | *Earl of Denbigh.* |
| 111 | Stags' Heads; Studies from Nature | Snyders — | *Earl of Darnley.* |
| 112 | The Duchess of Hamilton — | Vandyke — | *Earl of Denbigh.* |
| 113 | Soldiers on a March — | Wouwerman — | *Colonel Hugh Baillie.* |
| 114 | A woody Scene — — | Hobbima — | *William Wells, Esq.* |

1824



| No. | MIDDLE ROOM.—*West Side.* | Painters. | Proprietors. |
|---|---|---|---|
| 115 | A Female, with a Child in the Cradle | Maas — | *Peter Rainier, Esq.* |
| 116 | Shoeing an Ox — — | Karel du Jardin | *Dulwich College.* |
| 117 | A Sea Calm, with a Yacht firing a Salute | Vandevelde — | *Peter Rainier, Esq.* |
| 118 | His own Portrait — — | Rembrandt — | *William Gosling, Esq.* |
| 119 | The Spanish Gipsy — — | Rembrandt — | *Lord C. Townshend, M. P.* |
| 120 | A Man of War in a Gale; a View of Amsterdam in the distance — | Backhuysen — | *Frederick Perkins, Esq.* |
| 121 | Landscape; a Road through a Wood | Hobbima — | *William Leader, Esq.* |
| 122 | The Duchess of Richmond and Dwarf | Vandyke | *Earl of Denbigh.* |
| 123 | The Countess of Clanbrasil — — | Vandyke — | *Earl of Denbigh.* |
| 124 | Portrait of a Man with a Hawk — | Rubens — | HIS MAJESTY. |
| 125 | A View in Italy; the Ponte Mola in the distance — — — | Both — | *Sir William Gomm, Bart.* |
| 126 | The Duke of Richmond — — | Vandyke — | *Earl of Denbigh.* |
| 127 | The Daughter of Herodias, with the Head of John the Baptist | Rubens — | *Earl of Carlisle, K. G.* |
| 128 | A Thunder-storm; a Lugger in stays; Men of War bearing off the land — | Backhuysen — | *Lord C. Townshend, M. P.* |
| 129 | A light Breeze; Men of War in the distance — — | Vandevelde — | *Viscount Palmerston, M.P.* |
| 130 | A View in Holland — | Van Goyen — | *G. Watson Taylor, Esq. M.P.* |
| 131 | A Calm, with Yachts saluting — | Vandevelde — | *Earl of Liverpool, K. G.* |
| 132 | A Frost piece, with Figures skaiting | Cuyp — — | *Earl of Coventry.* |

## South Room.

*North End.*

| | | | |
|---|---|---|---|
| 133 | The Presentation in the Temple — | Opie — — | *The Bishop of Durham.* |
| 134 | View on the Grand Canal at Venice | Canaletti — | *Earl of Carlisle, K. G.* |
| 135 | Jocelyn Percy, eleventh Earl of Northumberland — — | Sir Peter Lely. | *Earl of Carlisle, K. G.* |

| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 136 | Mrs. Powis and Child — | Sir Josh. Reynolds | *Earl of Denbigh.* |
| 137 | A View of Sion House from Kew Gardens | Wilson — | *William Daniel, Esq. R. A.* |
| | **SOUTH ROOM.—*East Side.*** | | |
| 138 | A View in Venice — — | Canaletti — | *Sir Abraham Hume, Bart.* |
| 139 | The late Earl of Dartmouth when a Boy | Sir Josh. Reynolds | *Earl of Dartmouth.* |
| 140 | A View in Rome — — | Canaletti — | HIS MAJESTY. |
| 141 | Aristides — — | Angel. Kauffman | *Sir Thomas Baring, Bart M. P.* |
| 142 | A View in Venice — — | Canaletti — | *Sir Thomas Neave, Bart.* |
| 143 | Regulus leaving the Senate — | West — — | HIS MAJESTY. |
| 144 | The distressed Poet — — | Hogarth — | *Earl Grosvenor.* |
| 145 | The Girl and Kitten — — | Sir Josh. Reynolds | *Earl of Normanton.* |
| 146 | A View on the River Dee — | Wilson — | *Sir Thomas Baring, Bart. M. P.* |
| 147 | Portrait of Himself — — | Sir Josh. Reynolds | *Earl of Normanton.* |
| 148 | View at the Gardens of the Villa Madama | Wilson — — | *Earl of Egremont.* |
| 149 | Hamilcar swearing Hannibal never to make Peace with the Romans — | West — — | HIS MAJESTY. |
| 150 | The Pantheon at Rome — | Canaletti — | HIS MAJESTY. |
| 151 | The late Hon. William Legge when a Boy | Sir Josh. Reynolds | *Earl of Dartmouth.* |
| 152 | A Girl leaning on a Pedestal — | Sir Josh. Reynolds | *Viscount Palmerston, M.P.* |
| 153 | A View of the Water-fall at Powerscourt — — — | Barrett — — | *Sir George Duckett, Bart.* |
| 154 | The Ballad Singer — — | Hogarth — | *John Dent, Esq. M. P.* |
| 155 | The Boy and Kite — | Hogarth — | *Earl Grosvenor.* |
| | **SOUTH ROOM.—*South End.*** | | |
| 156 | Landscape, with Cattle and Figures | Gainsborough | *Right Hon. Sir Charles Long, M. P. G. C. B.* |
| 157 | Belisarius — — | West — — | *Sir Thomas Baring, Bart. M. P.* |
| 158 | A View in Italy — — | Wilson — — | *Colonel Hugh Baillie.* |
| 159 | The Nymph and Boy — — | Sir Josh. Reynolds | *John Angerstein, Esq.* |
| 160 | The Communion of St. Nicholas — | Paolo Veronese | *The British Institution.* |

1824



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 161 | Christ Rejected. The Sketch for the large Picture — — | West — — | *Earl of Darnley.* |
| 162 | Lady Cawdor when a child — | Sir Josh. Reynolds | *Earl of Carlisle, K. G.* |
| 163 | A View on the Banks of the Thames | Wilson — — | *Frederick Perkins, Esq.* |
| 164 | Caractacus in the Camp of the Romans | Loutherbourg — | *Thomas Pares, Esq.* |
| 165 | The Nursing of Shakspeare — | Romney — | *Earl of Egremont.* |
| | SOUTH ROOM.—*West Side.* | | |
| 166 | A Landscape, with Females bathing | Zuccherelli — | *Sir Thomas Neave, Bart.* |
| 167 | Portrait of Nelly O'Brien — — | Sir Josh. Reynolds | *Hon. G. Agar Ellis, M.P.* |
| 168 | View in Italy — — — | Wright of Derby | *Thomas Pares, Esq.* |
| 169 | A Shepherd Boy — — | Sir Josh. Reynolds | *Lawrence Sullivan, Esq.* |
| 170 | Cicero at his Villa — — | Wilson — | *John Hawkins, Esq.* |
| 171 | Christ Healing the Sick in the Temple | West — — | *The British Institution.* |
| 172 | Portraits of Mr. W. Bamfylde and Mr. Huddesford — — | Sir Josh. Reynolds | |
| 173 | Macbeth and the Witches — | Zuccherelli — | *C. Hanbury Tracy, Esq.* |
| 174 | A View of Anconetta — — | Wilson — — | *John Hawkins, Esq.* |
| 175 | Portrait of Admiral Barrington — | Sir Josh. Reynolds | *Greenwich Hospital.* |
| 176 | The Temple of Clitumnus on the Road to Rome — — | Wilson — — | *John Hawkins, Esq.* |
| 177 | Euridice — — | Angel. Kauffman | *G. Watson Taylor, Esq. M. P.* |
| 178 | Cordelia — — | Angel. Kauffman | *G. Watson Taylor, Esq. M. P.* |

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1824

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1825

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OF

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*North End.*

| No. | Subjects. | Painters. | Proprietors. |
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| 2 | Landscape — — — | Sir A. Hume, Bart. H. | *Sir Abraham Hume, Bart.* |
| 3 | Portrait of the Marquess of Stafford | T. Phillips, R. A. — | *Marquess of Stafford, K.G.* |
| 4 | View of Dunrobin Castle from the S. E. — — — | W. Daniell, R. A. | *Earl Gower.* |
| 5 | The Assumption of the Virgin, after Murillo — — — | H. Bone, R. A. — | *Duke of Bedford.* |
| 6 | Henry the Eighth, after Holbein | H. Bone, R. A. | *H. Bone, Esq. R.A.* |
| 7 | The Canterbury Pilgrims — | T. Stothard, R. A. | *Samuel Boddington, Esq.* |
| 8 | Holy Family, after Raphael — | H. Bone, R. A. — | *Duke of Bedford* |
| 9 | A Woody Scene — — | J. Starke — — | *T. Phillips, Esq.* R. A. |

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| | Subjects. | Painters. | Proprietors. |
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| 10 | Girl in a Florentine costume of A. D. 1500 — — — — | H. Howard, R. A. | *N. W. Ridley Colbourne, Esq. M. P.* |
| 11 | View of Calais from the East — | J. Wilson — | *G. Watson Taylor, Esq. M. P.* |
| 12 | Portraits of Her R. H. the Duchess of Kent and the Princess Alexandrina Victoria — — | Sir W. Beechey, R. A. | *His Royal Highness Prince Leopold.* |
| 13 | The Children in the Wood — | T. Stothard, R. A. | *T. Stothard, Esq. R. A.* |
| | NORTH ROOM—*East side.* | | |
| 14 | The Wood-cutter's Repast — | J. Linnell — | *Mr. Linnell.* |
| 15 | The Theft discovered; a subject from Figaro — — — | A. E. Chalon, R. A. | *Capt. Digby Murray.* |
| 16 | Portraits of Horses—Blackthorn and Jack — — — | J. Ward, R. A. — | *L. M. Mundy, Esq.* |
| 17 | Mary Queen of Scots, and her Secretary Chatelar — — | H. Fradelle — | *John Wilton, Esq.* |
| 18 | The Boomquis at Rotterdam — | Lady Long, H. | *Lady Long.* |
| 19 | Lady Jane Grey in Prison — | J. Northcote, R. A. | *John Green, Esq.* |
| 20 | Sun-rise — — — | H. Howard, R. A. | *Marquess of Stafford, K.G.* |
| 21 | Dover — — — — | A. W. Callcott, R. A. | *The Earl of Liverpool, K.G.* |
| 22 | Portrait of the Dowager Lady Beaumont at the age of 91 — | The late W. Owen, R. A. | *Sir George Beaumont, Bart.* |
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| | NORTH ROOM—*South End.* | | |
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| 40 A Scene from Romeo and Juliet | H. P. Briggs — | *Francis Freeling, Esq.* |

NORTH ROOM—*West Side.*

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1826

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NOTWITHSTANDING the invariable protection and encouragement afforded by HIS MAJESTY, the Directors of the British Institution could scarcely have ventured to hope that it would ever have been in their power to gratify the Publick by an Exhibition of the Works which now adorn its walls. HIS MAJESTY has, however, been graciously pleased to entrust to their care for this purpose, the whole of his Private Collection of Pictures at Carlton House Palace. The Directors confidently anticipate that, in thus availing themselves of HIS MAJESTY'S gracious permission, they shall not only be the means of giving very general satisfaction, but that the Exhibition will prove highly beneficial to the Students in the Art; for they are persuaded it must be admitted by every one, that the Collection is not more honourable to the munificence, than to the taste and judgment of the Prince by whom it has been formed.

The Directors have on former occasions adverted to the peculiar merits of the Dutch and Flemish Schools of Painting, of which this Collection is principally composed—the brilliancy, force and harmony of colouring, the truth of character and expression, and the wonderful facility and power of execution,—all these characteristick excellencies are apparent in many of the exquisite specimens now offered for publick inspection.

The lovers of British Art will observe with feelings of pride, that the Pictures of *Sir Joshua Reynolds* in the present Exhibition are such as fully to justify the eminent station in which he is placed among the professors of the Art of Painting. These Pictures are among the most brilliant productions of his pencil; they attest the extent and variety of his powers, and prove that there are few indeed of his predecessors to whom he can be considered inferior as an Artist.

*June* 17*th*, 1826.

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1026

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Attendants are placed in different parts of the Gallery to prevent any Person from touching the Pictures.

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1026

# CATALOGUE

OF

# HIS MAJESTY'S

# COLLECTION OF PICTURES

FROM

# CARLTON HOUSE PALACE.

1026

The Numbers on the Pictures commence at the upper end of the North Room, and in the Middle and South Rooms, at the North End, on the left hand.

## North Room.

*North End.*

| No. | Subject | Painters. |
|---|---|---|
| 1 | Landscape, with Figures; representing the story of St. George. Portraits of Queen Henrietta Maria, and Charles the First, for whom it was painted — — — | Rubens. |
| 2 | Landscape, with Water-Mill — — | Hobbema. |
| 3 | Portrait of Queen Henrietta Maria — — | Vandyke. |
| 4 | Portrait of Sir Joshua Reynolds — — | Reynolds. |
| 5 | Portrait of Queen Henrietta Maria — — | Vandyke. |
| 6 | View of a Village, with Figures — — | Hobbema. |

1826



| No. | Subjects. | Painters. |
|---|---|---|
| | **NORTH ROOM.—*East Side.*** | |
| 7 | An Italian Market-place, with Figures — | Lingleback. |
| 8 | An Interior of a Room, with Figures at Cards | P. Da Hooge. |
| 9 | Travellers at an Inn Door — — — | J. Ostade. |
| 10 | Landscape, with a Windmill — — | J. Ruisdael. |
| 11 | His own Portrait — — — | Rembrandt, 1642. |
| 12 | View on a River in Holland, with a Passage-boat — — — — | Cuyp. |
| 13 | A Group of Cattle, with Figures, in a Landscape — — — — | A. Vandevelde. |
| 14 | A Lady with Lap-dog — — — | Mieris. |
| 15 | A Rocky Landscape, with Figures — | Teniers. |
| 16 | Portrait of a Jew Rabbi — — — | Rembrandt. |
| 17 | Portraits of the Bourgomaster Pancras, and his Lady at her Toilette — — | Rembrandt. |
| 18 | The Adoration of the Magi — — | Rembrandt. |
| 19 | Portrait of a Lady with a Fan — — | Rembrandt, 1641. |
| 20 | An Encampment; a Grey Horse and Trooper in the fore-ground — — — | Cuyp. |
| 21 | Landscape; with Cattle and Figures — | A. Vandevelde. |
| 22 | Cavern Scene, with Figures — — | D. Teniers. |
| 23 | An Interior, with Figures smoking — | A. Ostade. |
| 24 | Christ appearing to Mary Magdalene — | Rembrandt. |
| 25 | A Skirmish — — — — | Wouwerman. |
| 26 | The Family of Verbeest — — — | Gonzales. |
| 27 | A Hawking Party — — — | Wouwerman. |
| | **NORTH ROOM—*South End.*** | |
| 28 | Dutch Merry-making — — — | Jan Steen. |
| 29 | Grocer's Shop — — — | G. Dow. |
| 30 | A Dutch Family — — — | A. Ostade. |
| 31 | A Sea-shore, with Boats and Figures — | W. Vandevelde. |
| 32 | An interior of a Bed-chamber, with a Lady dressing — — — — | Jan Steen. |

| No. | Subjects. | Painters. |
|---|---|---|
| 33 | Inside of a Room, with a Female suckling a Child — — — — | Slingelandt. |
| 34 | Boors smoking — — — | A. Ostade. |
| 35 | View of the old Palace at Greenwich, with Portraits of Charles I., Queen Henrietta Maria, Lord Arundel, &c. &c. — — | Vandyke. |
| 36 | Sea-shore, with Fishermen — — | Teniers. |
| 37 | Sportsmen at an Inn Door — — | P. Potter. |
| 38 | A Female with a Candle — — — | Schalken. |
| 39 | Landscape, with Travellers — — | Berghem. |
| 40 | Le Roi detroussé — — — | Schalken. |
| 41 | An Italian Building, with Peasants and an Ass — — — — | K. du Jardin. |
| 42 | A Boy with a Guinea-pig, and a Girl with a Kitten — — — — | Vanderwerf. |

## NORTH ROOM—*West Side.*

| | | |
|---|---|---|
| 43 | Interior of a Chamber, with a Lady making Lace — — — — | Van Tol. |
| 44 | A Dutch Family — — — | B. Graet. |
| 45 | A Landscape, with a Lady and Gentleman stopping at an Inn-door for refreshment — | Wouwerman. |
| 46 | A Calm, with a variety of Boats and Figures | W. Vandevelde. |
| 47 | The Assumption of the Virgin — — | Rubens. |
| 48 | Christ Healing the Sick — — — | Vandyke. |
| 49 | A Horse Fair — — — — | Wouwerman. |
| 50 | Dutch Courtship — — — | A. Ostade. |
| 51 | A Cavalier with a Female — — | Mieris. |
| 52 | His Own Portrait — — — | Rubens. |
| 53 | Marriage of St. Catharine — — | Vandyke. |
| 54 | Portrait of Gaston de France — — | Vandyke. |
| 55 | The Ship-builder and his Wife — — | Rembrandt, 1633. |
| 56 | Portrait of Rubens's first Wife — — | Rubens. |
| 57 | Landscape, with a variety of Cattle and Figures — — — — | P. Potter. |

1826



| No. | Subjects. | Painters. |
|---|---|---|
| 58 | A Mountainous Landscape, with Figures — | Berghem. |
| 59 | A Boy with an Ass — — — | K. du Jardin. |
| 60 | Landscape, with Cattle and Figures — — | Rubens. |
| 61 | Pan and Syrinx — — — | Rubens. |
| 62 | The Alchymist in his Study — — | Teniers. |
| 63 | Attack of a Market Cart — — | Wouwerman. |
| 64 | A Group of Cattle in a Landscape — — | P. Potter. |
| 65 | The Young Gamblers — — — | Le Nain. |

## Middle Room.

*North End.*

| | | |
|---|---|---|
| 66 | Cattle on the Banks of a River — — | Cuyp. |
| 67 | A Lady at a Repast — — — | W. Mieris. |
| 68 | A Conversation (called Le Corset Bleu) — | Metzu. |
| 69 | The setting out of a Hawking Party — | A. Vandevelde. |
| 70 | Figures and Cattle passing a Brook — | Berghem. |
| 71 | A Lady drinking a glass of Wine — — | G. Terburg. |
| 72 | Lot and his Daughters — — | Vanderwerf. |
| 73 | A Landscape; with Portraits of Teniers, his Wife and Gardener — — — | Teniers. |
| 74 | Landscape, with Travellers — — | Cuyp. |
| 75 | Horses and Figures, in a Landscape — | Cuyp. |
| 76 | An Out-door Scene — — — | J. Ostade. |
| 77 | An Interior, with Figures — — | A. Ostade. |
| 78 | Figures at Cards — — — | Teniers. |
| 79 | An Interior, with Figures — — | A. Ostade. |
| 80 | A Camp Scene — — — | Wouwerman. |

MIDDLE ROOM—*East Side.*

| | | |
|---|---|---|
| 81 | Figures on Horseback — — — | Cuyp. |
| 82 | Cattle in a Landscape — — — | Berghem. |

1826



| No. | Subjects. | Painters. |
|---|---|---|
| 83 | A Village Fete, with Portraits; Painted for the top of the Artist's Harpsichord — | Teniers. |
| 84 | Dead Game — — — | Weenix. |
| 85 | A Market Woman passing a Brook — | G. Flink. |
| 86 | A Lake Scene, with Cattle and Figures — | Berghem. |
| 87 | Cymon and Iphigenia — — — | Sir J. Reynolds. |
| 88 | Landscape, with Cattle — — — | A. Vandevelde. |
| 89 | Study of Horses and Figures — — | Vandyke. |
| 90 | View on the Coast of Scheveling, with Figures | A. Vandevelde. |
| 91 | A Concert; (Portraits of the Painter and his Family) — — — — | Schalken. |
| 92 | A Woman paring Turnips — — | Teniers. |
| 93 | A Merry-making — — — | Teniers. |
| 94 | The taking down from the Cross — — | M. Angelo and Venusti. |

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MIDDLE ROOM—*South End.*

| | | |
|---|---|---|
| 95 | A Boy blowing Bubbles — — | F. Mieris. |
| 96 | A Woman chopping Onions — — | G. Dow. |
| 97 | A Woman scouring a Kettle — — | G. Dow. |
| 98 | A Sick Chamber — — — | |
| 99 | Portrait of Henry II. of France — — | Janet. |
| 100 | Landscape, with a Flock of Sheep — — | Titian. |
| 101 | Portraits of Charles I. with Queen Henrietta Maria — — — — | Mytens. |
| 102 | Live Fowls, &c. — — — | Hondekoeter. |
| 103 | Man with a Hawk — — — | Rubens. |
| 104 | A brisk Gale, with a Man of War. — | Vandevelde. |

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MIDDLE ROOM—*West Side.*

| | | |
|---|---|---|
| 105 | A Village Fete — — — | Teniers. |
| 106 | A slight Gale; (View of the Brill) — | Backhuysen. |
| 107 | Cattle in a Landscape — — | Cuyp. |
| 108 | A Merry-making — — — | Jan Steen. |

1826



| No. | Subjects. | Painters. |
|---|---|---|
| 109 | A Horse Fair — — — | Wouwerman. |
| 110 | The Death of Dido — — — | Sir J. Reynolds. |
| 111 | Landscape, with Cattle and Figures — | K. du Jardin. |
| 112 | A Female at a Window — — | Metzu. |
| 113 | Portraits of Charles I. in three positions. The original Picture sent by Queen Henrietta Maria, to Bernini, and from which he made his celebrated Bust — — | Vandyke. |
| 114 | Landscape, with Cattle and Figures — | K. du Jardin. |
| 115 | Portrait of Himself — — — | Metzu. |
| 116 | The Hay-field — — — | Wouwerman. |
| 117 | Horses and Figures in a Landscape — | Cuyp. |
| 118 | A Lady writing a Letter — — | Terburg. |
| 119 | A Sea Calm — — — — | W. Vandevelde. |
| 120 | A Domestic Scene — — — | Greuze. |

# South Room.

SOUTH ROOM—*North End.*

| | | |
|---|---|---|
| 121 | Interior of a Room in Buckingham House, with Portraits of H. R. H. the Duke of Clarence, and the Queen of Wurtemberg, when Children — — — | Zoffani. |
| 122 | Landscape with Figures — — | Breemberg. |
| 123 | A Merry-making — — — | Jan Steen. |
| 124 | His Royal Highness Frederick Prince of Wales with a Shooting-party — — | Wootten. |
| 125 | The interior of a Room at Kew Palace; with Portraits of Her late Majesty, Queen Charlotte; His Majesty, and His Royal Highness the Duke of York, when Children — | Zoffani. |
| 126 | Boors regaling — — — | A. Ostade. |
| 127 | View of a Town in Holland — — | Vander Heyden, and A. Vandevelde. |

1026



| No. | Subjects. | Painters. |
|---|---|---|
| | **SOUTH ROOM—*East Side.*** | |
| 128 | Sportsmen in a Landscape — — | Cuyp. |
| 129 | A Woman selling Fruit — — | Metzu. |
| 130 | View of a Town in Holland — — | Vander Heyden, and A. Vandevelde. |
| 131 | A Gentleman playing on the Violincello — | Metzu. |
| 132 | Landscape, with Cattle and Figures — | A. Vandevelde. |
| 133 | Portrait of Count de La Lippe — — | Sir J. Reynolds. |
| 134 | Portraits of Mr. and Mrs. Garrick — — | Hogarth. |
| 135 | The inside of a Convent, with Monks at their Devotions — — — | Granet. |
| 136 | Portrait of the Marquess of Granby — | Sir. J. Reynolds. |
| 137 | A Camp; (called Le Coup de Pistolet) — | Wouwerman. |
| 138 | A Woman listening — — — | Maaes. |
| 139 | Landscape, with Figures Hawking — — | Wynants and Wouwerman. |
| 140 | Interior of a Chamber — — — | Jan Steen. |
| 141 | Landscape with Cattle and Figures — | Berghem. |
| | **SOUTH ROOM—*South End.*** | |
| 142 | A Woman suckling a Child — — | W. Mieris the Younger. |
| 143 | A Lady with a Parrot — — — | F. Mieris. |
| 144 | A Fruit Shop — — — | W. Mieris. |
| 145 | Merry-making — — — | Teniers |
| 146 | Ducks in a Landscape — — | Cuyp. |
| 147 | Landscape; with Figures representing Philip baptizing the Eunuch — — | Both. |
| 148 | Landscape with Cattle and Figures — | A. Vandevelde. |
| 149 | The Wife of Teniers — — — | Teniers. |
| 150 | Cattle in a Landscape — — | K. du Jardin. |
| 151 | Merry-making — — — — | Teniers. |

1826



| No. | Subjects. | Painters. |
|---|---|---|
| | SOUTH ROOM—*West Side.* | |
| 152 | A Mans' Portrait — — — | Holbein. |
| 153 | Pigs — — — — | P. Potter. |
| 154 | A Musical Party — — — | P. Vanderwerf. |
| 155 | Portrait of the Marquess of Rockingham — | Sir J. Reynolds. |
| 156 | View of St. James's Park; with Portraits of H. R. H. Prince Frederic, and several distinguished Noblemen of the time; painted about the year 1740 — — — | |
| 157 | The Drummer — — — | Teniers. |
| 158 | The Royal Academy — — | Zoffani. |
| 159 | St. Michael; Copy from Guido — — | Sir J. Reynolds. |
| 160 | Portrait of His Royal Highness the Duke of York — — — — | Sir J. Reynolds. |
| 161 | Merry-making — — — — | Jan Steen. |
| 162 | The Florence Gallery — — — | Zoffani. |
| 163 | The Roman Charity — — — | Vanderwerf. |
| 164 | The Death of Cleopatra — — — | E. Vanderneer. |

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THE attraction to this Gallery in the course of the last year, occasioned by the Exhibition of HIS MAJESTY'S Private Collection, and the disappointment expressed by many Persons who had not an opportunity of seeing it, induced the Directors to request HIS MAJESTY'S permission to allow them again to offer it for public Inspection.

HIS MAJESTY most readily and graciously complied with their request; and to give further interest to the Collection, directed that several Additions should be made to it, consisting chiefly of the Works of British Artists.

The Collection will be found to exhibit a most striking display of talent; will prove HIS MAJESTY'S Taste in the selection of the Works themselves, and his anxious desire to interest the public feeling in the advancement of the Fine Arts.

*May* 18*th*, 1827.

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OF

# HIS MAJESTY'S

# COLLECTION OF PICTURES

FROM

# CARLTON HOUSE PALACE.

1827

The Numbers on the Pictures commence at the upper end of the North Room, and in the Middle and South Rooms, at the North End, on the left hand.

## North Room.

*North End.*

| No. | Subjects. | Painters. |
|---|---|---|
| 1 | Portrait of the Painter — — — | Vandyke. |
| 2 | The Death of Dido — — — | Sir J. Reynolds. |
| 3 | Portrait of Henry II. of France — — | Janet. |
| 4 | Interior of a Chamber, with a Lady making Lace — — — — | Van Tol. |
| 5 | The Hay-field — — — | Wouwerman. |
| 6 | The setting out of a Hawking Party — | A. Vandevelde. |
| 7 | The taking down from the Cross — — | M. Angelo and Venusti. |
| 8 | Landscape, with Figures Hawking — — | Wynants and Wouwerman. |

1827



| No. | Subjects. | Painters. |
|---|---|---|
| 9 | A Lake Scene, with Cattle and Figures — | Berghem. |
| 10 | Figures on Horseback — — | Cuyp. |
| 11 | A Female playing on a Guitar; a Man listening | K. de Moor. |

NORTH ROOM.—*East Side.*

| | | |
|---|---|---|
| 12 | A Market Woman passing a Brook — | G. Flink. |
| 13 | The Adoration of the Magi — — | Rembrandt, 1657. |
| 14 | Dead Game — — — | Weenix. |
| 15 | A Party stopping at an Inn Door for refreshment | Wouwerman. |
| 16 | An Interior, with Figures drinking — | A. Ostade. |
| 17 | Lot and his Daughters — — — | Vanderwerf. |
| 18 | An Interior, with a Musical Party — | A. Ostade. |
| 19 | Christ appearing to Mary Magdalene — | Rembrandt, 1638. |
| 20 | Cattle on the Banks of a River — — | Cuyp. |
| 21 | A Village Fete, with Portraits; Painted for the top of the Artist's Harpsichord — | Teniers. |
| 22 | Pigs — — — — | P. Potter. |
| 23 | A Lady feeding a Parrot — — — | F. Mieris. |
| 24 | A Rocky Landscape, with Figures — | Teniers. |
| 25 | Portraits of the Bourgomaster Pancras, and his Lady at her Toilette — — | Rembrandt, 1641. |
| 26 | Landscape, (supposed to be a View of the Old Palace at Richmond) with Figures, representing the story of St. George. Portraits of Queen Henrietta Maria, and Charles the First, for whom it was painted — | Rubens. |
| 27 | Garrick in the character of Kitely — | Sir J. Reynolds. |
| 28 | Landscape, with Travellers — — | Cuyp. |
| 29 | Landscape, with Cattle and Figures — — | Rubens. |
| 30 | Cattle in a Landscape — — | K. du Jardin. |
| 31 | Landscape, with Travellers — — | Berghem. |
| 32 | Horses and Figures, in a Landscape — | Cuyp. |
| 33 | A Gentleman playing on the Violincello — | Metzu. |
| 34 | Head of a Jew Rabbi — — — | Rembrandt. |
| 35 | Sportsmen stopping at an Inn Door for refreshment — — — | P. Potter. |

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| No. | Subjects. | Painters. |
|---|---|---|
| 36 | The Interior of an Apartment, with Figures smoking — — — | A. Ostade. |
| 37 | Sea Shore, with Boats and Figures — | Vandevelde. |
| 38 | An interior of a Bed-chamber, with a Lady dressing — — — — | Jan Steen. |
| 39 | An Italian Market-place, with Figures — | Lingleback. |
| 40 | Landscape, with Herdsmen driving a Flock of Cattle — — — | Titian. |

NORTH ROOM—*South End.*

| | | |
|---|---|---|
| 41 | Portrait of Queen Henrietta Maria — | Vandyke. |
| 42 | Landscape, with Horses in a Stable, a Woman milking a Cow, &c. — — | P. Potter. |
| 43 | A Card Party — — — | Teniers. |
| 44 | Dutch Boors smoking — — | A. Ostade. |
| 45 | A Landscape; with Portraits of Teniers, his Wife and Gardener — — — | Teniers. |
| 46 | Portrait of Queen Henrietta Maria — | Vandyke. |
| 47 | A Woman paring Turnips — — | Teniers. |
| 48 | A Boy blowing Bubbles — — | F. Mieris. |
| 49 | A Sick Chamber — — — | |

NORTH ROOM—*West Side.*

| | | |
|---|---|---|
| 50 | A River View, with Ducks — — | Cuyp. |
| 51 | Man with a Hawk — — — | Rubens. |
| 52 | Interior of a Cottage, with a Family at a Repast — — — | A. Ostade. |
| 53 | A Lady drinking a glass of Wine — — | Terburgh. |
| 54 | Sea Shore, with Fishermen — — | Teniers. |
| 55 | A Horse Fair — — — | Wouwerman. |
| 56 | Landscape, with Figures and Cattle; a woman milking a goat — — | A. Vandevelde. |
| 57 | A Dutch Family — — — | A. Ostade. |

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| No. | Subjects. | Painters. |
|---|---|---|
| 58 | A Boy with an Ass — — | K. du Jardin. |
| 59 | A Dutch Courtship — — — | A. Ostade. |
| 60 | A Lady writing a Letter — — | G. Turburgh. |
| 61 | View on a River in Holland, with Boats and Figures — — — | Cuyp. |
| 62 | Cattle in a Landscape — — | A. Vandevelde. |
| 63 | A Mountainous Landscape, with Travellers | Berghem. |
| 64 | A Cavalier and his Mistress — | F. Mieris. |
| 65 | Portraits of a celebrated Ship-builder and his Wife — — — — | Rembrandt, 1633. |
| 66 | Cymon and Iphigenia — — — | Sir J. Reynolds. |
| 67 | His own Portrait — — — | Sir J. Reynolds. |
| 68 | A Warrior with a Grey Horse ; a Camp in the back-ground — — — | Cuyp. |
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| 70 | Children with a Cat and Guinea-pig — | Vanderwerf. |
| 71 | Cattle in a Landscape — — | K. du Jardin. |
| 72 | Study of Horses and Figures — — | Vandyke. |
| 73 | Interior of a Room, with Figures at Cards | P. da Hooge. |
| 74 | Travellers at an Inn Door — — — | J. Ostade. |
| 75 | A Village Festival — — — | Teniers. |
| 76 | A Rocky Landscape, with Figures — | Teniers. |
| 77 | A Female with a Lap-dog — — | Mieris. |
| 78 | A Card party—Portraits of Wouwerman, Jan Steen, Heemskirck, &c. &c. — — | Jan Steen. |
| 79 | A Lady singing, with a Gentleman accompanying her on the Guitar — — | Metzu. |
| 80 | The Marriage of St. Catharine — | Vandyke. |
| 81 | Pan and Syrinx — — — | Rubens. |

1827



# Middle Room.

*North End.*

| No. | Subjects. | Painters. |
|---|---|---|
| 82 | Harvest Scene, with Villagers regaling — | Teniers. |
| 83 | Archbishop Markham — — | Hoppner. |
| 84 | View of the old Palace at Greenwich, with Portraits of Charles I., Queen Henrietta Maria, Lord Arundel, &c. — — | Vandyke. |
| 85 | Lord Erskine — — — | Sir J. Reynolds. |
| 86 | A Village Fete — — — | Teniers. |

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MIDDLE ROOM—*East Side.*

| | | |
|---|---|---|
| 87 | Portrait of the Painter — — | Rubens. |
| 88 | Death of Cleopatra — — — | E. Vanderneer. |
| 89 | Horses and Figures in a Landscape — | Cuyp. |
| 90 | A Horse Fair — — — | Wouwerman. |
| 91 | The Family of Verbeest — — | Gonzales. |
| 92 | A Merry-making — — — | Jan Steen. |
| 93 | Cattle in a Landscape — — | P. Potter. |
| 94 | A brisk Gale, with Men of War — — | Vandevelde. |
| 95 | The Drummer — — — | Teniers. |
| 96 | Figures and Cattle passing a Brook — | Berghem. |
| 97 | A slight Gale (View of the Brill) — — | Backhuysen. |
| 98 | Landscape, with Cattle — — | A. Vandevelde. |
| 99 | Portrait of His Royal Highness the late Duke of York — — — | Sir J. Reynolds. |
| 100 | Christ Healing the Sick — — | Vandyke. |
| 101 | View on the Banks of a Canal, with Buildings and Figures — — — | Vander Heyden, and A. Vandevelde. |
| 102 | Portraits of Charles the First, Queen Henrietta Maria, and the Infant Prince Charles, afterwards Charles the Second — | Mytens. |

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| No. | Subjects. | Painters. |
|---|---|---|
| 103 | An Italian Market-place — — | Polenburgh. |
| 104 | A Female descending a staircase; listening | Maes. |
| 105 | The entrance of a Town in Holland, with Figures — — — — | Vander Heyden, and A. Vandevelde. |
| 106 | An Italian building, with Peasants and an Ass | K. du Jardin. |
| 107 | Portrait of Gaston de France — — | Vandyke. |

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MIDDLE ROOM—*South End.*

| | | |
|---|---|---|
| 108 | An attack of Cavalry on a Bridge — | Vander Meulen. |
| 109 | A Female with a Candle — — | Schalken. |
| 110 | Henry the Eighth — — — | Holbein. |
| 111 | A Lady at a Repast — — | W. Mieris. |
| 112 | The Assumption of the Virgin — — | Rubens. |
| 113 | Sir David Dundas — — — | Owen. |
| 114 | Dutch Merry-making — — | Jan Steen. |
| 115 | Figures and Cattle passing a Brook — | Berghem. |

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MIDDLE ROOM—*West Side.*

| | | |
|---|---|---|
| 116 | Portrait of a Lady with a Fan — — | Rembrandt, 1641. |
| 117 | Sportsmen in a Landscape — — | Cuyp. |
| 118 | Cattle in a Landscape — — — | Cuyp. |
| 119 | Figures and Cattle passing a Brook — | A. Vandevelde. |
| 120 | A Concert; (Portraits of the Painter and his Family) — — — — | Schalken. |
| 121 | The Alchymist in his Study — — | Teniers. |
| 122 | The Roman Charity — — — | Vanderwerf. |
| 123 | A Domestic Scene — — — | Greuze. |
| 124 | A Camp (called Le Coup de Pistolet) — | Wouwerman. |
| 125 | The Young Gamblers — — | Le Nain. |
| 126 | A Calm, with a variety of Boats and Figures | W. Vandevelde. |
| 127 | Landscape; with Figures representing Philip baptizing the Eunuch — — | Both. |
| 128 | Portrait of Count de La Lippe — — | Sir J. Reynolds. |

| No. | Subjects. | Painters. |
|---|---|---|
| 129 | A Merry-making — — — | Teniers. |
| 130 | A Sea Shore, with Boats and Figures — | W. Vandevelde. |
| 131 | Landscape, with Water-mill — — | Hobbema. |
| 132 | View on the Coast of Scheveling, with Figures | A. Vandevelde. |
| 133 | His own Portrait — — — | Rembrandt. |
| 134 | Le Roi detroussé — — — | Schalken. |
| 135 | Attack of a Market Cart — — | Wouwerman. |
| 136 | Grocer's Shop — — — | G. Dow. |
| 137 | A Woman selling Fruit — — | Metzu. |
| 138 | A Merry-making — — — | Jan Steen. |
| 139 | Portrait of Rubens's first Wife — — | Rubens. |

## South Room.

*North End.*

| | | |
|---|---|---|
| 140 | The Interior of a Room at Kew Palace; with Portraits of Her late Majesty, Queen Charlotte; His Majesty, and His Royal Highness the Duke of York, when Children — | Zoffani. |
| 141 | Portrait of Colonel St. Leger — — | Gainsborough. |
| 142 | His Royal Highness Frederick Prince of Wales with a Shooting-party — — | Wootten. |
| 143 | His Majesty, and His Royal Highness the Duke of York, when Children — — | Zoffani. |
| 144 | Portrait of Earl Moira — — | Sir J. Reynolds. |

SOUTH ROOM—*East Side.*

| | | |
|---|---|---|
| 145 | Portraits of Mr. and Mrs. Garrick — | Hogarth. |
| 146 | Portraits of a Dutch Family — — | B. Graet. |
| 147 | The Royal Academy — — — | Zoffani. |

1827



| No. | Subjects. | Painters. |
|---|---|---|
| 148 | Landscape, with a Windmill — — | Ruysdael. |
| 149 | Portrait of William Duke of Cumberland — | Sir J. Reynolds. |
| 150 | Portrait of the Marquess of Rockingham — | Sir J. Reynolds. |
| 151 | The Florence Gallery — — | Zoffani. |
| 152 | A Woody Scene — — — | Hobbema and A. Vandevelde. |
| 153 | The Mall in St. James's Park; with Portraits of H. R. H. Prince Frederic, and several distinguished Noblemen of the time; painted about the year 1740 — — — | |
| 154 | Portrait of the Marquess of Granby — | Sir J. Reynolds. |
| 155 | The Duke of Berg — — | Vandyke. |
| 156 | Landscape, with Cattle — — | Berghem. |

SOUTH ROOM—*South End.*

| | | |
|---|---|---|
| 157 | Portrait of Lord Nelson — — | Hoppner. |
| 158 | A Shepherd Boy, with Cattle — — | K. du Jardin. |
| 159 | Head of Luther — — — | Holbein. |
| 160 | A Hawking Party — — | Wouwerman. |
| 161 | Portrait of the Painter — — | Metzu. |
| 162 | A Woman scouring a Kettle — — | G. Dow. |
| 163 | The inside of a Convent, with Monks at their Devotions — — — | Granet. |
| 164 | Live Fowls — — — | Hondekoeter. |
| 165 | Portrait of Earl St. Vincent — — | Hoppner. |
| 166 | A Female at a Window — — | Metzu. |
| 167 | A Woman chopping Onions — — | G. Dow. |
| 168 | A Merry-making — — — | Jan Steen. |
| 169 | A Camp Scene — — — | Wouwerman. |
| 170 | Louis the 14th on Horseback (small) — | Mignard. |

1827



## SOUTH ROOM—*West Side.*

| No. | Subjects. | Painters. |
|---|---|---|
| 171 | Portraits of two old Men — — | Zoffani. |
| 172 | Portrait of Lord Southampton - - — | Sir J. Reynolds. |
| 173 | Portrait of Lord Ligonier on Horseback — | Sir J. Reynolds. |
| 174 | Interior of a Chamber — — | Jan Steen. |
| 175 | The Royal Family — — — | Zoffani. |
| 176 | A Grocer's Shop — — — | W. Mieris. |
| 177 | A Lady playing on the Guitar (a Portrait of the Painter's Wife) — — — | Teniers. |
| 178 | Portraits of Charles I. in three positions. The original Picture sent by Queen Henrietta Maria to Bernini, and from which he made his celebrated Bust — — | Vandyke. |
| 179 | The Itinerant Musician — — | J. Ostade. |
| 180 | A Dutch Family — — — | W. Mieris. |
| 181 | St. Michael. Copy from Guido — — | Sir J. Reynolds. |
| 182 | Lord Rodney — — — — | Sir J. Reynolds. |
| 183 | Battle Piece — — — — | Wouwerman. |
| 184 | Interior of a Chamber, with a Female suckling a Child — — — | G. Dow. |
| 185 | Portrait of Sir Henry Guildford, Comptroller of the Household to Henry VIII. — | Holbein. |
| 186 | | |

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| Sir Christopher Robinson, Bart. | | 10 | 10 |
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| Earl Spencer, K. G. - | | 52 | 10 |
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1820

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1828

# CATALOGUE

OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, AND DUTCH MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

---

1828

The Numbers on the Pictures commence at the Upper End of the North Room; and in the Middle and South Rooms, at the North End, on the left hand.

## North Room.

*North End.*

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | The Duchesse de St. Croix — — | Vandyke — | HIS MAJESTY. |
| 2 | The Spanish Courtesan — — | Murillo — — | *Lord Heytesbury, G. C. B.* |
| 3 | The Temptation of St. Anthony — — | A. Carracci — | *Earl of Dartmouth.* |
| 4 | Landscape, with Classical Figures — | N. Poussin — | *Earl of Mulgrave.* |
| 5 | Innocent the Tenth — — — | Velasquez — | *Duke of Wellington, K. G.* |
| 6 | Hippomenes and Atalanta — | Guido — — | *Earl Gower.* |
| 7 | Landscape, with Cattle and Figures — | Claude — — | *Earl of Dartmouth.* |
| 8 | St. George. From the Borghese Collection | Raphael — — | *Lady Sykes.* |
| 9 | Portrait of a Spanish Gentleman — | Velasquez — | *Duke of Wellington, K. G.* |
| 10 | Don Balthazzar, Son of Philip the Fourth of Spain — — — | Velasquez — | *William Wells, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 11 | The Embarkation of St. Paul — | Claude — | *Duke of Wellington, K. G.* |
| 12 | Landscape, with Figures on the Banks of a River — — — | N. Poussin — | *Lt. Col. Sir William Gomm.* |

NORTH ROOM—*East Side.*

| | | | |
|---|---|---|---|
| 13 | Landscape, with Figures — | G. Poussin — | *Lt. Col. Sir William Gomm.* |
| 14 | An Allegorical Portrait, or Triple Head, representing Charles the Fifth, The Pope Paul, and Alphonso Duke of Ferrara — | Titian — | *The Earl of Aberdeen, K.T.* |
| 15 | A Preceptor and his Pupil — — | L. Bassan — | HIS MAJESTY. |
| 16 | Joseph and Potiphar's Wife — — | Guercino — | *Honourable Mrs. Phipps.* |
| 17 | Landscape and Figures. From the Falconiera Palace — — — | G. Poussin — | *Wilbraham Egerton, Esq. M.P.* |
| 18 | The Death of Regulus. From the Colonna Palace — — — | Salvator Rosa — | *Earl of Darnley.* |
| 19 | Landscape, with Travellers. Painted at Naples for the Spinelli Family — | Salvator Rosa — | *J. Proctor Anderdon, Esq.* |
| 20 | Landscape, with Tobit and the Angel. From the Colonna Collection — | Domenichino — | *Rev. W. Holwell Carr.* |
| 21 | The Magdalen in the Desert. From the Borghese Collection — — | A. Carracci — | *Lady Sykes.* |
| 22 | The Virgin, with the Infant Saviour, St. John, and a Female Saint. From the Barberini Collection — — — | Parmigiano — | *G. Watson Taylor, Esq. M.P.* |
| 23 | Moses and the Burning Bush. From the Colonna Collection — — | Domenichino — | *Alexander Baring, Esq. M.P.* |
| 24 | Dead Christ, with Angels. From the Borghese Collection — — | Guercino — | *Rev. W. Holwell Carr.* |
| 25 | Landscape, with Mercury and the Woodman. From the Colonna Palace — | Salvator Rosa — | *Lord Durham.* |
| 26 | Noah sacrificing after The Flood. From the Colonna Collection — — | N. Poussin — | *Wilbraham Egerton, Esq. M.P.* |

| Nos. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 277 | The Magdalen — — — | Guercino — — | *Lord Heytesbury, G. C. B.* |
| 288 | Portrait of the Painter — — | Jan de Bellini — | *Earl Dudley.* |
| 299 | Charity. From the Ruspigliosi Palace in Rome — — — | A. del Sarto — | *J. Proctor Anderdon, Esq.* |
| 300 | Portrait of the Painter — — | Parmigiano — | *George Byng, Esq. M. P.* |
| 311 | Virgin and Child — — | Jan de Bellini — | *Earl Dudley.* |

NORTH ROOM—*South End.*

| | | | |
|---|---|---|---|
| 322 | Landscape; Morning; with the Flight into Egypt — — — | Claude — | *Viscount Palmerston, M. P.* |
| 333 | St. Rufina — — — | Murillo — — | *Marquess of Stafford, K. G.* |
| 344 | St. Peter — — — | Carravaggio — | HIS MAJESTY. |
| 355 | St. Justin — — — | Murillo — — | *Marquess of Stafford, K. G.* |
| 366 | Sea Port; Evening — — | Claude — — | *Viscount Palmerston, M. P.* |

NORTH ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 377 | St. Peter — — — | Guido — — | *Lady Sykes.* |
| 388 | Landscape — — — | G. Poussin — | *Peter Rainier, Esq.* |
| 399 | The Madonna — — — | Sasso Ferrato — | *Sir John Rae Reid, Bart.* |
| 400 | Virgin and Child — — | G. Romano — | *Duke of Wellington, K. G.* |
| 411 | Landscape — — — | F. Mola — | *W. Sloane Stanley, Esq.* |
| 422 | Titian's Daughter — — | Titian — | *Duke of Wellington, K. G.* |
| 433 | The Flight into Egypt — — | Francisco Vanni | *Lord Heytesbury, G. C. B.* |
| 444 | The Assumption of the Virgin — | A. Carracci — | *Sir Simon H. Clarke, Bart.* |
| 455 | The Holy Family — — | A. Carracci — | *Sir Simon H. Clarke, Bart.* |
| 466 | The Water Seller — — — | Velasquez — | *Duke of Wellington, K. G.* |
| 477 | Mars and Venus — — — | P. Veronese — | *Lord Saye and Sele.* |
| 488 | The Shepherd's Offering — | N. Poussin — | *Samuel Rogers, Esq.* |
| 499 | The Holy Family, with Saints, in a Landscape | Garafolo — | *G. James Cholmondeley, Esq.* |

1820



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 50 | The Trojan Women burning the Ships of Ulysses — — — | Claude — | *Abraham Robarts, Esq. M.P.* |
| 51 | The Holy Family, with St. Catharine — | Spagnoletto — | *Sir Thomas Baring, Bt. M.P.* |
| 52 | Portrait of Anthony Trieste — | Vandyke — | *Sir Abraham Hume, Bart.* |
| 53 | The Holy Family — — | G. Romano — | *George Byng, Esq. M.P.* |
| 54 | Landscape, with a Man Fishing — | Francesco Mola | *Lt. Col. Sir William Gomm.* |
| 55 | Landscape — — — | Francesco Mola | *Lt. Col. Sir William Gomm.* |
| 56 | St. Appolonia, from the Borghese Collection | Seb. del Piombo | *Rev. W. Holwell Carr.* |
| 57 | The Shepherd's Offering — — | Lud. Carracci — | *Lady Sykes.* |
| 58 | St. Francis, with the Infant Christ — | Murillo — | *Earl Gower.* |
| 59 | An Incantation — — | Spagnoletto, from a design of Raphael — | *Duke of Wellington, K. G.* |
| 60 | Vanity and Modesty — — | Leo. da Vinci — | *Earl Dudley.* |
| 61 | Job in Distress — — | Salvatar Rosa — | *Colonel Hugh Baillie.* |
| 62 | The Communion of the Virgin, from the Orleans Collection — — | Albano — — | *G. Watson Taylor, Esq. M.P.* |
| 63 | The Assumption of the Virgin — | Murillo — | *George Vivian, Esq.* |
| 64 | Head of a Saint — — | Spagnoletto — | *Hon. G. Agar Ellis, M.P.* |
| 65 | Landscape and Figures — — | G. Poussin — | *George Townley, Esq.* |

## Middle Room.

*North End.*

| | | | |
|---|---|---|---|
| 66 | Beggar Boys — — — | Murillo — — | *Dulwich College.* |
| 67 | Waterfall — — — | Ruisdael — | *Abraham Robarts, Esq. M.P.* |
| 68 | Live Birds — — — | Hondekoeter — | *Alexander Baring, Esq. M.P.* |
| 69 | Beggar Boys — — — | Murillo — — | *Dulwich College.* |
| 70 | Woody Landscape, with a Fall of Water | Ruisdael and Wouwerman | *Colonel Hugh Baillie.* |

1820



| No.. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| | **MIDDLE ROOM—*East Side.*** | | |
| 71 | A Madonna — — — | Carlo Dolce — | *Lord Heytesbury, G. C. B.* |
| 72 | The Clytie — — — | A. Carracci — | *William Wells, Esq.* |
| 73 | Head of a Youth — — | F. Bol — | *Lt. Col. Sir William Gomm.* |
| 74 | Landscape, with a Farm House and Cattle | Paul Potter — | *Duke of Somerset.* |
| 75 | Frost Piece — — — | Ruisdael — — | *Earl Dudley.* |
| 76 | Landscape, with a Cavalier on horseback | Wouwerman — | *Earl of Carlisle.* |
| 77 | His Own Portrait — — | Teniers — — | *His R. H. Prince Leopold.* |
| 78 | A River View — — — | Vanderneer — | *G. Watson Taylor, Esq. M.P.* |
| 79 | An old Lady with a Lap-dog — | Teniers — — | *N. W. Ridley Colborne, Esq. M. P.* |
| 80 | A Village Feast — — | Teniers — — | *Lord Charles Townshend, M. P.* |
| 81 | Landscape, with a ruined Building and Cattle — — — | Berghem — | *E. John Littleton, Esq. M.P.* |
| 82 | Head of an Old Man — | Rembrandt — | *Lt. Col. Sir William Gomm.* |
| 83 | Cattle in a Landscape — — | Cuyp — | *Earl of Carlisle.* |
| 84 | View on the Bank of a River — | Hobbema — | *Hon. G. Agar Ellis, M.P.* |
| 85 | A Female Figure, with a Child — | Rembrandt — | *Peter Rainier, Esq.* |
| 86 | The Fox and the Crane — — | Snyders — — | *Sir Abraham Hume, Bart.* |
| 87 | A Stable, with Horses and Figures — | Wouwerman — | *Earl of Plymouth.* |
| 88 | An Interior, with Children — — | Maes — — | *Lord Farnborough, G. C. B.* |
| 89 | Landscape; Sun-set — — | Teniers — | *Lt. Col. Sir William Gomm.* |
| 90 | The Virgin and Child — — | Sasso Ferrato — | *Mrs. Pocock.* |
| 91 | River View by Moonlight — | Vanderneer — | *Thomas Hamlet, Esq.* |
| 92 | A Sea Engagement — — | Vandevelde — | *Lt. Col. Sir William Gomm.* |
| 93 | The Outside of a House, with Figures — | De Hooge — | *William Wells, Esq.* |
| 94 | Figures Playing at Bowls — | Teniers — — | *Colonel Hugh Baillie.* |
| 95 | Portraits of the Painter and his Son — | Teniers | *Earl of Carlisle.* |
| 96 | A Brisk Gale — — — | Backhuysen — | *Colonel Hugh Baillie.* |
| 97 | Boy blowing a Bladder — | F. Hals — | *Sir Abraham Hume, Bart.* |

1820



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 98 | A Dutch Village, with Figures — | Teniers — | *Lord Farnborough, G. C. B.* |
| 99 | A Man playing the Hurdygurdy at the Door of a Farm House — | Du Sart — | *George Townley, Esq.* |
| 100 | An Interior, with Figures — | Teniers — | *William Hastings, Esq.* |
| 101 | A Man Drawing on the Bank of a River | K. du Jardin — | *Alexander Baring, Esq. M.P.* |
| 102 | Sea-Shore, with Boats and Figures — | Vandevelde — | *Lt. Col. Sir William Gomm.* |
| 103 | Landscape, with Figures — — | Wouwerman — | *Henry Chawner, Esq.* |
| 104 | A Man Smoking — — | Brauwer — | *N. W. Ridley Colborne, Esq. M. P.* |
| 105 | A Light Gale — — | Vandevelde — | *Lt. Col. Sir William Gomm.* |
| 106 | A Lime Kiln, with Figures — | Teniers — | *Lord Heytesbury, G. C. B.* |
| 107 | Sea-Shore, with Boats and Figures — | Vandevelde — | *Lt. Col. Sir William Gomm.* |
| 108 | Small Sea Piece — — | Vandevelde — | *Lt. Col. Sir William Gomm.* |

MIDDLE ROOM—*South End.*

| | | | |
|---|---|---|---|
| 109 | A Merry-making — — — | Teniers — | *Peter Rainier, Esq.* |
| 110 | Landscape, with a ruined Building — | Ruisdael — — | *William Hastings, Esq.* |
| 111 | Philip the Fourth of Spain — — | Velasquez — | *Dulwich College.* |
| 112 | The Nursing of Hercules — | Tintoretto — | *Earl of Darnley.* |
| 113 | Portrait in Armour — — | Vandyke — | *Dulwich College.* |
| 114 | A Landscape, encircled with Flowers | Brauwer & Segers | *Lord F. Leveson Gower, M.P.* |

MIDDLE ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 115 | Boys blowing Bubbles. From Sir J. Reynolds's Collection — — | Rubens — | *Earl of Darnley.* |
| 116 | A Merry-making — — | Jan Steen — | *Thomas Hamlet, Esq.* |
| 117 | The Inside of a Dutch Church — | Berkheyden — | *Hon. G. Agar Ellis, M.P.* |
| 118 | A Lap-dog — — — | Velasquez — | *Comte D'Aglié.* |
| 119 | Portrait of De Vos the Painter — | Vandyke — | *H. R. H. Prince Leopold.* |

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| No | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 120 | The Return from the Chase — | Wouwerman — | *Duke of Wellington, K. G.* |
| 121 | Flowers — — — | Van Huysum | *J. Deas Thomson, Esq.* |
| 122 | Landscape, with Cattle — | {Hobbema and A. Vandevelde} | *E. John Littleton, Esq. M.P.* |
| 123 | Fruit — — — | Van Huysum — | *J. Deas Thomson, Esq.* |
| 124 | A Sea Engagement — — | Vandevelde — | *Sir Abraham Hume, Bart.* |
| 125 | A Venetian Merchant — — | Franc. Moroni — | *H. R. H. Prince Leopold.* |
| 126 | A brisk Gale, with a Fleet under weigh | Backhuysen — | *Charles A. Bredel, Esq.* |
| 127 | A Woody Scene, with Sportsmen — | {Hackert and A. Vandevelde} | *Marquess of Stafford, K. G.* |
| 128 | The Presentation of the Virgin — | P. Veronese — | *William Wells, Esq.* |
| 129 | The Virgin and Child — | | *William Wells, Esq.* |
| 130 | A distressed Boy asking Alms of a Lady | Maas — — | *William Wells, Esq.* |
| 131 | Cattle and Figures passing a Brook — | Berghem — — | {*N. W. Ridley Colborne Esq. M. P.*} |
| 132 | Moonlight — — — | Vanderneer — | *Thomas Hamlet, Esq.* |
| 133 | A Female Saint — — | Parmigiano — | HIS MAJESTY. |

## South Room.

*North End.*

| | | | |
|---|---|---|---|
| 134 | The Battle of Joshua — — | Bourgognone — | *Mrs. Lloyd.* |
| 135 | A Forest Scene — — | Hobbema — | *George Vivian, Esq.* |
| 136 | The Nursing of Jupiter — — | Jordaens — — | *W. Parry Hodges, Esq.* |
| 137 | The Battle of Alexander and Darius — | Bourgognone — | *Mrs. Lloyd.* |
| 138 | A River View, with Boats and Figures | Pynacker — — | *William Wells, Esq.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| | SOUTH ROOM—*East Side.* | | |
| 139 | Sea Shore, with Boats and Figures: a Calm | Vandevelde — | *Earl of Mount Edgcumbe.* |
| 140 | St. John baptizing Our Saviour — | Luini — — | *Lord Heytesbury, G. C. B.* |
| 141 | The Gallery of Teniers — — | Teniers — | *Lord Saye and Sele.* |
| 142 | A Cock seized by a Cat — | Snyders — — | *Marquess of Stafford, K. G.* |
| 143 | The Death of the Virgin — — | P. da Cartona — | *Sir Thomas Baring, Bt. M.P.* |
| 144 | The Horse Fair at Delft — — | Wouwerman — | *Earl of Mulgrave.* |
| 145 | Landscape, with Cattle and Figures — | Cuyp — — | *Earl Dudley.* |
| 146 | Sea View, with a Yacht and Men-of-War in the distance — — — | Backhuysen — | *Duke of Somerset.* |
| 147 | The Last Supper — — | A. del Sarto — | *The Hon. William Fox Strangeways.* |
| 148 | The Angel appearing to the Shepherds | Berghem — | *C. Baring Wall, Esq. M. P.* |
| 149 | A Merry-making — — | Jan Steen — | *George Morant, Esq.* |
| 150 | Landscape; Sun-set — — | Vanderneer — | *Earl Dudley.* |
| 151 | Portrait of Erasmus — — | G. Pens — — | HIS MAJESTY. |
| 152 | Landscape, with a Sportsman — | Wouwerman — | *Earl of Plymouth.* |
| 153 | A Farrier's Shop — — | Wouwerman — | HIS MAJESTY. |
| 154 | Landscape, with a Waterfall — | Ruisdael — — | *Viscount Palmerston, M.P.* |
| 155 | View on a Canal, with Passage Boats | Cuyp — — | *Earl of Carlisle.* |
| | SOUTH ROOM—*South End.* | | |
| 156 | The Halt of an Army — — | Wouwerman — | *Duke of Wellington, K. G.* |
| 157 | St. John baptizing Our Saviour — | P. Veronese — | *Lord Heytesbury, G. C. B.* |
| 158 | The Holy Family in a Landscape — | Titian — — | *Sir Thomas Baring, Bt. M.P.* |
| 159 | An Allegorical Sketch from the Life of Constantine — — | Rubens — — | *Henry Brooksbank, Esq.* |
| 160 | An Allegorical Sketch from the Life of Constantine — — | Rubens — — | *Henry Brooksbank, Esq.* |
| 161 | The Battle between Constantine and Maxentius: a Sketch — — | Rubens — — | *Henry Brooksbank, Esq.* |

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| No. | Subject. | Painters. | oprietors. |
|---|---|---|---|
| 162 | An Allegorical Sketch from the Life of Constantine — — | Rubens — — | *Henry Brooksbank, Esq.* |
| 163 | An Allegorical Sketch from the Life of Constantine — — | Rubens — — | *Henry Brooksbank, Esq.* |
| 164 | Landscape, with Fishermen — | Teniers — — | *Lord Heytesbury, G. C. B.* |
| 165 | Landscape, with a Woman milking a Cow | Teniers — — | *Lord Heytesbury, G. C. B.* |
| 166 | Figures at Bowls — — | Teniers — — | *Duke of Wellington, K. G.* |
| 167 | The Coral Fishery. From the Collection of the Duke D'Ascoli at Naples — | Salvator Rosa — | *J. Proctor Anderdon, Esq.* |

SOUTH ROOM—*West Side.*

| | | | |
|---|---|---|---|
| 168 | View of Rome — — | Claude — — | *Comte D'Aglié.* |
| 169 | Moonlight; View on a River — | Vanderneer — | *Lt. Col. Sir William Gomm.* |
| 170 | Landscape; Evening — — | Claude — — | *William Sloane Stanley, Esq.* |
| 171 | Frost Piece, with Figures skaiting — | Vanderneer — | *C. A. Bredel, Esq.* |
| 172 | The Death of St. Sebastian — — | Schidone — — | *G. James Cholmondely, Esq.* |
| 173 | A brisk Gale — — | Vandevelde — | *Lt. Col. Sir William Gomm.* |
| 174 | Travellers in a Landscape — | Wouwerman — | HIS MAJESTY. |
| 175 | View of a Village in Holland — | Ruisdael — — | *Sir Abraham Hume, Bart.* |
| 176 | A Philosopher — — | Spagnoletto — | HIS MAJESTY. |
| 177 | A Sea Port — — — | Backhuysen — | *Lt. Col. Sir William Gomm.* |
| 178 | The Salutation — — | Sasso Ferrato — | *Henry Seymour, Esq.* |
| 179 | View in Venice — — | Canaletti — | *John Soane, Esq.* |
| 180 | Cleopatra — — — | Guido — — | HIS MAJESTY. |
| 181 | View on the Coast of Holland — | Backhuysen — | *Lt. Col. Sir William Gomm.* |
| 182 | The Interior of a Chamber, with Portraits of a Dutch Family — — | De Hooge — | *Abraham Robarts, Esq. M.P.* |
| 183 | Dead Game — — — | Fyt — — | *G. Watson Taylor, Esq. M.P.* |
| 184 | Frost Piece, with Figures skaiting — | Vanderneer — | *Mrs. Pocock.* |
| 185 | The Holy Family — — | Garafolo — — | HIS MAJESTY. |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 186 | A Calm ; with Men-of-War in the distance | Vandevelde — | *Lt. Col. Sir William Gomm.* |
| 187 | Landscape — — | Ruisdael — | *J. Claudin, Esq.* |
| 188 | A Sea Calm — — | Vandevelve — | *Earl of Mount Edgcumbe.* |
| 189 | A Storm, with a Ship in distress — | Vandevelde — | *Earl of Mount Edgcumbe.* |
| 190 | The Shepherd's Offering — | Boltrafio — | *Sir George Shiffner, Bart.* |

WILLIAM BARNARD,
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The Numbers on the Pictures commence at the Upper End of the North Room; and in the Middle and South Rooms, at the North End, on the left hand.

## North Room.

*North End.*

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Portrait of Sophia Charlotte, Princess of Brunswick Lunenburg — — | Netscher — | HIS MAJESTY. |
| 2 | Landscape, with Boors at the door of a public house — — — | Teniers — — | HIS MAJESTY. |
| 3 | The Holy Family — — | Sir Josh. Reynolds | *British Institution.* |
| 4 | Landscape, with Horses and Figures — | Cuyp — — | *William Wells, Esq.* |
| 5 | Portrait of Mons. Le Roi — — | Vandyke — — | *Earl Brownlow.* |
| 6 | A romantic Landscape, with Figures representing the Judgment of Paris — | Both & Polemburgh | *Alexander Baring, Esq. M.P.* |
| 7 | Portrait of a Lady — — | Rembrandt — | *Lord Wharncliffe.* |
| 8 | A Sea Calm — — | Vandevelde — | *A. W. Robarts, Esq. M.P.* |

| No. | NORTH ROOM—*East Side.* | Painters. | Proprietors. |
|---|---|---|---|
| 9 | Portrait of A. Ostade — — — | A. Ostade — | *Charles Dixon, Esq.* |
| 10 | Portrait of Rembrandt — — | Rembrandt — | *Alexander Baring, Esq. M.P.* |
| 11 | The Holy Family in a Landscape — | Garofalo — — | *G. J. Cholmondeley, Esq.* |
| 12 | Landscape, with Figures — — | Sal. Rosa — | *G. J. Cholmondeley, Esq.* |
| 13 | St. Francis, with an Angel — — | Murillo — | *Charles Dixon, Esq.* |
| 14 | The Martyrdom of St. Lawrence — | Le Sueur — | *Duke of Buccleuch.* |
| 15 | Landscape, with a Waterfall — — | Ruisdael — | *Sir Simon H. Clarke, Bart.* |
| 16 | A Merry-making — — — | Jan Steen — | *C. A. Bredel, Esq.* |
| 17 | Landscape, with an Ass, Goats, &c. — | Paul Potter — | *M. M. Zachary, Esq.* |
| 18 | Full length Portrait of an elderly Gentleman | Vandyke — — | *Rt. Hon. Robert Peel, M. P.* |
| 19 | The Marriage of Joseph — — | J. da Imola — | *Earl of Caledon.* |
| 20 | Landscape, with Europa — | Claude — — | HIS MAJESTY. |
| 21 | A Woman milking a Cow — | Cuyp — — | *M. M. Zachary, Esq.* |
| 22 | The Temptation of St. Anthony — | Teniers — — | *W. Wilkins, Esq.* |
| 23 | Full length Portrait of an elderly Lady | Vandyke — — | *Rt. Hon. Robert Peel, M. P.* |
| 24 | St. John, with Angels — — | Murillo — — | *Duke of Buccleuch.* |
| 25 | Cattle on the banks of a river — | Cuyp — — | *Sir Simon H. Clarke, Bart.* |
| 26 | The Interior of a Stable, with Horses and Figures — — — | Wouwerman — | *William Wilkins, Esq.* |
| 27 | Landscape, with Cattle and Figures; a rainy day — — | John Wouwerman | *Earl of Mulgrave.* |
| 28 | The Death of Abel — — | A. Sacchi — | *Viscountess Cremorne.* |
| 29 | Landscape, with Horses and Figures — | Cuyp — — | *James Wardrop, Esq.* |
| 30 | St. James — — | A. Carracci — | *F. B. Morland, Esq.* |

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| | NORTH ROOM—*South End.* | | |
|---|---|---|---|
| 31 | A River View, with Travellers — | Vanderneer — | HIS MAJESTY. |
| 32 | The Interior of a Chamber, with a Lady sleeping — — — | Metzu — — | *William Wells, Esq.* |

1824



| No. | | Painters. | Proprietors. |
|---|---|---|---|
| 33 | The Entrance of a Town in Holland — | Vander Heiden | *Earl of Caledon.* |
| 34 | A Masquerade Scene — — | Watteau — — | *Henry Rogers, Esq.* |
| 35 | A Musical Party — — | Watteau — — | *Henry Rogers, Esq.* |
| 36 | An Interior, with Boors smoking; Still Life, &c. — — — | Teniers — | *William Wells, Esq.* |
| 37 | A Lady playing on the guitar; a Cavalier listening to her — — | Terburg — — | *William Wells, Esq.* |
| 38 | Landscape, with a Water-mill — | Hobbema — | *Joseph Barchard, Esq.* |
| 39 | Landscape, Cattle and Figures — | Teniers — | *Duke of Wellington, K. G.* |
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| 41 | The Outside of a Cottage, with still Life, Fish, &c. — — | A. Ostade — | *William Wells, Esq.* |
| 42 | A Landscape: a Road Scene, with Travellers | Wouwerman — | *Hon. G. Agar Ellis, M. P.* |
| 43 | Latona — — — | Teniers — — | *Earl of Caledon.* |
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| 46 | Figures dancing — — | Teniers — — | *C. A. Bredel, Esq.* |

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| 48 | The Virgin and Child — — | Murillo — — | *Duke of Buccleuch.* |
| 49 | Portrait of a Dutch Gentleman — | Vander Helst — | *Marquess of Lansdowne.* |
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| 53 | The Prodigal Son — — | Rubens — — | *William Wilkins, Esq.* |
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| 57 | Interior of a Church — — | De Witt — — | *Duke of Buccleuch.* |

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| 76 | Landscape, with Cattle and Figures — | Moucheron and A. Vandevelde | *William Wilkins, Esq.* |
| 77 | Harvest Scene, with a View of the House of the Painter — — | Teniers — — | *Duke of Buccleuch.* |

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| 79 | A romantic Landscape, with St. John — | G. Poussin — | *Duke of Buccleuch.* |
| 80 | View on the Banks of a River, with Horses and Figures — — | Wouwerman — | *John Fairlie, Esq.* |
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| 87 | St. John — — — | Murillo — — | *Earl Grosvenor.* |
| 88 | Landscape, with Market-people — | Gainsborough — | *The British Institution.* |
| 89 | Landscape and Cattle — — | Berghem — | *William Wells, Esq.* |
| 90 | Landscape and Cattle — — | A. Vandevelde — | *Col. Hugh Baillie.* |
| 91 | Landscape and Cattle — — | Berghem — | *Lord Wharncliffe.* |
| 92 | An Old Woman watering Flowers — | Gerard Douw — | HIS MAJESTY. |
| 93 | View on the Grand Canal at Venice — | Guardi — — | *Hon. G. Agar Ellis, M. P.* |
| 94 | The Pembroke Family. From the celebrated Picture at Wilton House — | Gainsborough — | *Hon. G. Agar Ellis, M. P.* |
| 95 | Adoration of the Magi — — | Ludovico Caracci | *Sir Abraham Hume, Bart.* |
| 96 | Europa — — | Fra. Mola — | *Sir Richard Frederick, Bart.* |
| 97 | Portrait of a Venetian Senator — | Titian — — | *Sir Abraham Hume, Bart.* |
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| 99 | View on the Grand Canal at Venice — | Guardi — — | *Hon. G. Agar Ellis, M. P.* |
| 100 | A Cavalier smoking — — | Mieris — — | HIS MAJESTY. |
| 101 | An Attack of Banditti — — | Vander Meulen | *M. W. Barnes, Esq.* |
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| 108 | Outside of a House, with a Woman spinning — — — | P. de Hooge — | HIS MAJESTY. |
| 109 | The Holy Family, with St. Francis — | Tintoretto — | HIS MAJESTY. |
| 110 | A Shepherd with a Lamb — — | Spagnoletto — | *N. W. Ridley Colborne, M. P.* |
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| 121 | Landscape, with Sand Bank and Figures | Teniers — — | *Lady Holland.* |

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| 137 | Distant View of the Doge's Palace, Venice | Canaletti — | *Rev. Sir Samuel Clarke Jervoise, Bart* |
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| 140 | Christ before Pilate — — | Schiavone — | HIS MAJESTY. |
| 141 | The Holy Family, with St. John — | Raphael — — | *Lord Heytesbury.* |
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| 143 | Distant View of the Rialto, Venice — | Canaletti — | *Rev. Sir Samuel Clarke Jervoise, Bart.* |
| 144 | View of St. Mark's Place, Venice — | Canaletti — | *Rev. Sir Samuel Clarke Jervoise, Bart.* |
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| 164 | Figures in Conversation — | M. Zorg — — | *T. Jones, Esq.* |
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| 166 | A Magdalen — — — | P. Veronese — | *Earl of Hardwicke, K. G.* |
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| 172 | View on a River in Holland, with Boats and Figures — — | Vander Capella | *George James Cholmondeley, Esq.* |
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OF THE

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OF THE LATE

# SIR THOMAS LAWRENCE,

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*North End.*

The whole of the Pictures in this Room were painted by Order of His late MAJESTY

FOR THE WATERLOO GALLERY AT WINDSOR.

The Numbers on the Pictures commence at the Upper End of the North Room; and in the Middle and South Rooms, at the North End, on the left hand.

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| 1 | HIS MOST GRACIOUS MAJESTY GEORGE THE FOURTH | HIS MAJESTY. |
| 2 | SMALL PORTRAIT OF HIS MOST GRACIOUS MAJESTY GEORGE THE FOURTH | HIS MAJESTY. |
| 2* | HIS MOST GRACIOUS MAJESTY WILLIAM THE FOURTH | HIS MAJESTY. |
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| 4 | General Tchernicheff — — — | HIS MAJESTY. |
| 5 | General Overoff — — — — | HIS MAJESTY. |
| 6 | The Earl Bathurst, K. G. — — — — | HIS MAJESTY. |

## NORTH ROOM—*East Side.*

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| 8 | The Cardinal Consalvi — — | His Majesty. |
| 9 | Field Marshal Arthur Duke of Wellington, K.G. bearing the Sword of State — — | His Majesty. |
| 10 | His late Holiness Pope Pius VII. — | His Majesty. |
| 11 | The Hetman Platoff — — | His Majesty. |

## NORTH ROOM—*South End.*

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| 13 | The Baron Hardenburg — — | His Majesty. |
| 14 | The Count Capo d'Istria — — | His Majesty. |
| 15 | The Count Nesselrode — — — | His Majesty. |
| 16 | The late Marquess of Londonderry, K. G. | His Majesty. |

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| 18 | Francis the Second, Emperor of Austria | His Majesty. |
| 19 | Charles the Tenth, King of France — | His Majesty. |
| 20 | The Arch Duke Charles — — | His Majesty. |
| 21 | Alexander, Emperor of all the Russias | His Majesty. |

# Middle Room.

*North End.*

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*North End.*

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1831

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1831

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OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, AND ENGLISH MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1831.

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The Numbers on the Pictures commence at the Upper End of the North Room; and in the Middle and South Rooms, at the North End, on the left hand.

## North Room.

*North End.*

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | St. Agnes — — — | Dominichino — | HIS MAJESTY. |
| 2 | Cupid stung by a Bee in his finger, complains to Venus — — | Luca Cangiagi — | *Sir A. Hume, Bart.* |
| 3 | Portrait of Alonzo Ercilla, the Author of the "Araucana", — — | Moroni — | *Lord Dover.* |
| 4 | The Two Sons of Villiers, Duke of Buckingham — — — — | Vandyke — | HIS MAJESTY. |
| 5 | The Holy Family in a Landscape, from the Orleans Collection — — | Titian — — | *William Wilkins, Esq.* |
| 6 | The Snake in the Grass — — | Sir Joshua Reynolds | *Rt. Hon. Sir Robert Peel, Bart. M. P.* |
| 7 | The Holy Family, an unfinished Picture | Baroccio — | *Sir A. Hume, Bart.* |
| 8 | Portrait of a Jew — — | Rembrandt, 1637 | *Sir A. Hume, Bart.* |

## NORTH ROOM.—*East Side.*

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 9 | Lady with a Fan — — | Cuyp — | *Rev. Heneage Finch.* |
| 10 | Portrait of a Venetian Lady from the Colonna Collection — — | Pordenone — | *Lord de Dunstanville.* |
| 11 | An Inn Door, with Figures — | Isaac Ostade | *William Wells, Esq.* |
| 12 | Landscape and Figures—Forest Scene | Hobbima — | *Edward Gray, Esq.* |
| 13 | Landscape with a Fall of Water — | Gaspar Poussin | HIS MAJESTY. |
| 14 | View of the Rialto at Venice — — | Guardi — | *A. Arcedeckne, Esq. M. P.* |
| 15 | The Virgin, with the Infant Saviour and St. John attended by Saints — — | Garofalo — | *Joseph Neeld, Esq. M. P.* |
| 16 | Sea Port, Evening — — | Claude — | HIS MAJESTY. |
| 17 | Portrait of Christian Bruce, Countess of Devonshire, Daughter of Edward Lord Bruce, and Sister to Thomas Earl of Elgin | Vandyke — | *Marquess of Ailesbury.* |
| 18 | Landscape with Setting Sun — | Rubens — | *Lord Farnborough.* |
| 19 | Raphael and Fornarina — — | Raphael — | *Lord Northwick.* |
| 20 | View on the Grand Canal at Venice, with the Rialto — — — | Guardi — — | *A. Arcedeckne, Esq. M. P.* |
| 21 | View of Tivoli with Rome in the Distance | Claude — | HIS MAJESTY. |
| 22 | A Rocky Landscape with Figures — | Gaspar Poussin | HIS MAJESTY. |
| 23 | The Birth of St. John — — | Schiavone — | *Henry Rogers, Esq.* |
| 24 | St. Catherine receiving the Crown of Martyrdom — — — | Paul Veronese | HIS MAJESTY. |

## NORTH ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 25 | St. Catherine and St. Theresa — — | P. Tibaldi — | *William Wilkins, Esq.* |
| 26 | Charity — — — | Raphael — | *Joseph Neeld, Esq. M. P.* |
| 27 | Portrait of Navagero, a celebrated Latin poet, and friend of Titian — — | Titian — | *Sir A. Hume, Bart.* |
| 28 | The Nativity — — — | Baroccio — | HIS MAJESTY. |

1831



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 29 | The Coronation of the Virgin, from the Royal Collection at Madrid — — | Guido — | *William Wells, Esq.* |
| 30 | The Death of Mary Magdalen, from the Orleans Collection — — | Albano — | *G. Watson Taylor, Esq. M.P.* |
| 31 | Cardinal Borromeo with Saint — | Pellegrini Tibaldi | *William Wilkins, Esq.* |
| 32 | St. Francis presenting the Infant to the Virgin — — — | Luca Giordano | HIS MAJESTY. |
| 33 | The Virgin and Child — — | Vandyke — | HIS MAJESTY. |
| 34 | A Man's Portrait — — | Vandyke — | HIS MAJESTY. |
| 35 | Boors Quarrelling — — | A. Ostade — | *Sir M. White Ridley, Bt. M.P.* |
| 36 | The Holy Family in a Landscape — | Wouwerman — | *Edward Gray, Esq.* |
| 37 | Boors at Cards — — — | A. Ostade — | *William Wells, Esq.* |
| 38 | Frost Piece — — — | Wouwerman — | *Charles Bredel, Esq.* |
| 39 | St. John in the Isle of Patmos—Cursing the Fig Tree—The Widow's Mite — | Mazzolini di Ferrara | *Lord de Dunstanville.* |
| 40 | Camp Scene with Cavalry Officers — | Wouwerman — | *Lord George Cavendish.* |

NORTH ROOM.—*West Side.*

| | | | |
|---|---|---|---|
| 41 | Rebecca at the Well — — — | Paul Veronese — | *Sir A. Hume, Bart.* |
| 42 | Head of a Rabbi — — — | Rembrandt — | HIS MAJESTY. |
| 43 | The Infant Don Balthazar on Horseback, attended by the Conde Duke d'Olivarez | Velasquez — | *Earl Grosvenor.* |
| 44 | Landscape with Figures — — | Gaspar Poussin | HIS MAJESTY. |
| 45 | The Fable of the Bundle of Sticks — | Salvator Rosa | *Marquess of Ailesbury.* |
| 46 | Landscape with Market People — | Rubens — | HIS MAJESTY. |
| 47 | The Triumph of Silenus — — | Rubens — | *Rt. Hon. Sir Robert Peel, Bart. M.P.* |
| 48 | The Marriage Feast — — | Murillo — | *Marquess of Ailesbury.* |
| 49 | Bear Hunting — — — | Rubens — | *N. W. Ridley Colborne, Esq. M.P.* |
| 50 | A Winter Scene, with a fall of Snow — | Rubens — | HIS MAJESTY. |
| 51 | Jonas — — — | Gaspar Poussin | HIS MAJESTY. |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 52 | Absalom and Tamar, painted for the Cornaro Family in 1645 — — | Guercino — | *Rt. Hon. Sir G. Warrender, Bart. M. P.* |
| 53 | A Woman looking from a Window — | Rembrandt — | *Sir Matthew White Ridley, Bart. M. P.* |

## Middle Room.

*North End.*

| | | | |
|---|---|---|---|
| 54 | Landscape with Figures — — | Wynants and A. Vandevelde | *Charles Bredel, Esq.* |
| 55 | Moonlight with Shipping — — | Cuyp — — | *Sir Simon H. Clarke, Bart.* |
| 56 | Portrait of the Wife of the Doge Grimani, from the Colonna Collection — | Paul Veronese | *Lord de Dunstanville.* |
| 57 | Sybilla Libia — — — | Guercino — | HIS MAJESTY. |
| 58 | Landscape, with the Flight into Egypt — | Claude — | *Sir Simon H. Clarke, Bart.* |
| 59 | The Marriage of St. Catherine — | Paul Veronese — | HIS MAJESTY, |
| 60 | The Woman at the Well — — | Guercino — | HIS MAJESTY. |
| 61 | Portrait of — — | | *Marquess of Lansdowne.* |
| 62 | A Sunset, View in the Mediterranean | Claude — — | *Sir Simon H. Clarke, Bart.* |
| 63 | A Lady at her Toilette — — | Eglon Vanderneer | *Charles Bredel, Esq.* |
| 64 | Horses Watering — — | Wouwerman | *Lord George Cavendish.* |

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| 65 | Portrait of the Painter — — | Gerard Douw | *Daniel Mesman, Esq.* |
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| 68 | Landscape with Cattle — — | Berghem — | *Edward Gray, Esq.* |
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| 70 | Cadmus slaying the Dragon — — | Salvator Rosa | *Rev. James Brownlow.* |
| 71 | The Annunciation — — | Carlo Maratti | *Sir A. Hume, Bart.* |
| 72 | Stag Hunt — — — | Wouwerman — | *Edward Gray, Esq.* |

| No. | Subjects. | Painters. | Proprietors. |
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| 74 | View in Venice — — — | Guardi — | *Lord Dover.* |
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| 79 | View in Venice — — — | Guardi — | *Lord Dover.* |
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| 90 | March of an Army — — | Vander Meulen | *William Hastings, Esq.* |
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| No. | Subjects. | Painters. | Proprietors. |
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| 113 | Figures shooting at a Target — | Teniers — | *Earl of Bandon.* |
| 114 | Portrait of Sir William Hamilton — | SirJoshuaReynolds | *Trustees of the British Museum.* |
| 115 | Portrait of a Venetian Nobleman and his Son — — — — | Titian — | *Earl of Bandon.* |
| 116 | Woody Landscape with a Water Mill | Hobbima — | *Viscountess Hampden.* |
| 117 | An Interior with Figures gambling — | Teniers — | *Lord C. Townshend, M. P.* |
| 118 | A River Scene, with Boats and Figures | Vander Capella | *Hon. Mrs. Cawthorne.* |
| 119 | A Landscape with Fall of Water, and Captive Figures — — | Both — | *Edward Gray, Esq.* |
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| 146 | The Visitation — — | Bonvicino — | *Lord Northwick.* |
| 147 | Landscape with Peasants Travelling | Isaac Ostade | *George Vivian, Esq.* |
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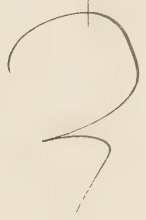
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| Viscount Goderich, | 105 | 0 |
| Earl Grey, | 52 | 10 |
| Lord Garvagh, | 52 | 10 |
| Sir William Geary, Bart. | 10 | 10 |
| Sir Sandford Graham, Bart. M. P. | 105 | 0 |
| Francis Gosling, Esq. | 105 | 0 |
| George Gostling, Esq. | 105 | 0 |
| David Green, Esq. | 52 | 10 |
| James Goding, jun. Esq. | 52 | 10 |
| Joseph Gwilt, Esq. | 10 | 10 |
| Earl of Hardwicke, K. G. | 105 | 0 |
| Sir Abraham Hume, Bart. | 105 | 0 |
| Hugh Hammersley, Esq. | 105 | 0 |
| William Hamilton, Esq. | 52 | 10 |
| Jeremiah Harman, Esq. | 52 | 10 |
| Charles Hatchet, Esq. | 10 | 10 |
| George Hibbert, Esq. | 105 | 0 |
| Henry Hoare, Esq. | 105 | 0 |
| *Sir Benjamin Hobhouse, Bart.* | 105 | 0 |
| Frederick Hodgson, Esq. | 52 | 10 |
| J. H. Holder, Esq. | 105 | 0 |
| Robert Holford, Esq. | 10 | 10 |
| *Henry Hope, Esq.* | 105 | 0 |
| *Thomas Hope, Esq.* | 105 | 0 |
| Henry Philip Hope, Esq. | 105 | 0 |
| William Haldimand, Esq. | 52 | 10 |
| John Hambrough, Esq. | 105 | 0 |
| John S. Hudson, Esq. | 52 | 10 |
| Rev. Sir Samuel C. Jervoise, Bart. | 105 | 0 |
| Hylton Jolliffe, Esq. M. P | 105 | 0 |
| George Johnson, Esq. | 10 | 10 |
| Lord Kinnaird, | 105 | 0 |
| William King, Esq. | £ 105 | 0 |
| Henry King, Esq. | 105 | 0 |
| John Knight, Esq. | 105 | 0 |
| P. C. Labouchere, Esq. | 10 | 10 |
| Marquess of Lansdowne, | 105 | 0 |
| Thomas Legh, Esq. M. P. | 105 | 0 |
| *Earl of Liverpool,* | 105 | 0 |
| Earl of Lonsdale, | 105 | 0 |
| Rev. William Long, | 105 | 0 |
| Samuel Long, Esq. | 105 | 0 |
| Lieut. Colonel Long, | 105 | 0 |
| Thomas Lack, Esq. | 10 | 10 |
| Mrs. Law, | 105 | 0 |
| Right Hon. Sir John Leach, | 52 | 10 |
| Sir John Lowther, Bart. M. P. | 52 | 10 |
| Sir John Wm. Lubbock, Bart. | 105 | 0 |
| William Ludlam, Esq. | 105 | 0 |
| Robert Ludgate, Esq. *annual* | 3 | 3 |
| William Manning, Esq. | 52 | 10 |
| Earl Manvers, | 105 | 0 |
| Duke of Marlborough, | 105 | 0 |
| Lord Maryborough, | 52 | 10 |
| G. Morant, Esq. *annual* | 5 | 5 |
| Sir Oswald Moseley, Bart. | 10 | 10 |
| John Maitland, Esq. | 52 | 10 |
| Thomas Potter Macqueen, Esq. | 52 | 10 |
| John Meheux, Esq. | 105 | 0 |
| Miss Middleton, | 52 | 10 |
| Sir Francis Bernard Morland, Bart. | 105 | 0 |
| James Morrison, Esq. | 105 | 0 |
| James Moss, Esq. | 10 | 10 |
| Lord Northwick, | 52 | 10 |
| John Nash, Esq. | 105 | 0 |
| Sir Thomas Neave, Bart. | 52 | 10 |
| Joseph Neeld, Esq. M. P. | 105 | 0 |
| Right Hon. Sir John Nicholl, M. P. | 52 | 10 |
| William Nicol, Esq. *annual* | 3 | 3 |
| Earl of Normanton, | 105 | 0 |
| Charles Offley, Esq. | 52 | 10 |
| Charles Savill-Only, Esq. | 105 | 0 |
| Sir George Philips, Bart. M. P. | 52 | 10 |
| Earl of Powis, | 105 | 0 |
| John Penn, Esq. | 105 | 0 |
| Viscount Palmerston, M. P. | 52 | 10 |
| Thomas Lister Parker, Esq. | 105 | 0 |
| Roger Pettiward, Esq. | 52 | 10 |

1832



| | | | |
|---|---|---|---|
| Louis Hayes Petit, Esq. M. P. | £ | 105 | 0 |
| *Sir Robert Peel, Bart.* | | 105 | 0 |
| The Right Hon. Sir Robert Peel, Bart. M. P. | | 105 | 0 |
| J. C. Parker, Esq. | | 10 | 10 |
| *Charles Pieschell, Esq.* | | 105 | 0 |
| Hon. E. Petre, | | 105 | 0 |
| General The Hon. E. Phipps, M. P. | | 52 | 10 |
| W. Tyringham Praed, Jun. Esq. | | 52 | 10 |
| Pryse Pryse, Esq. M. P. | | 105 | 0 |
| *Lord Viscount Ranelagh,* | | 105 | 0 |
| Peter Rainier, Esq. | | 52 | 10 |
| George Reveley, Esq. | | 52 | 10 |
| Sir John Rae Reid, Bart. | | 105 | 0 |
| Sir Matthew White Ridley, Bart. M. P. | | 52 | 10 |
| Rev. Sir John Robinson, Bart. | | 52 | 10 |
| Sir Christopher Robinson, Bart. | | 10 | 10 |
| Cornelius H. Rodes, Esq. | | 10 | 10 |
| Samuel Rogers, Esq. | | 105 | 0 |
| Earl of Rosebery, | | 105 | 0 |
| Jesse Watts Russell, Esq. | | 105 | 0 |
| Marquess of Stafford, K. G. | | 105 | 0 |
| Earl Spencer, K. G. | | 52 | 10 |
| Sir Samuel Scott, Bart. M. P. | | 105 | 0 |
| John Soane, Esq. R. A. | | 500 | 0 |
| J. B. Scott, Esq. | | 105 | 0 |
| William Scrope, Esq. | | 52 | 10 |
| Lord Selsey, | | 52 | 10 |
| Henry Seymour, Esq. | | 105 | 0 |
| Richard Simmons, Esq. | | 105 | 0 |
| William Smith, Esq. M. P. | | 105 | 0 |
| George Smith, Esq. M. P. | | 52 | 10 |
| Enos Smith, Esq. | | 10 | 10 |
| Richard H. Solly, Esq. | | 52 | 10 |
| Edward Solly, Esq. | £ | 52 | 10 |
| William Sotheby, Esq. | | 52 | 10 |
| Lord Stowell, | | 52 | 10 |
| Sir James Stuart, Bart. | | 105 | 0 |
| John Symmons, Esq. | | 105 | 0 |
| *Richard Thompson, Esq.* | | 105 | 0 |
| William Tassie, Esq. | | 52 | 10 |
| George Watson Taylor, Esq. M. P. | | 105 | 0 |
| Samuel Thornton, Esq. | | 105 | 0 |
| William Thornhill, Esq. | | 105 | 0 |
| George Townley, Esq. | | 52 | 10 |
| Lord Charles Townshend, M. P. | | 105 | 0 |
| Charles Hanbury Tracy, Esq. | | 105 | 0 |
| *The Rev. Thomas Vialls,* | | 105 | 0 |
| John Vincent Thompson, Esq. | | 105 | 0 |
| William Vaughan, Esq. | | 10 | 10 |
| Robert Vernon, Esq. *annual* | | 3 | 3 |
| *Earl of Upper Ossory,* | | 105 | 0 |
| Robert Walpole, Esq. | | 52 | 10 |
| Right Honourable Sir George Warrender, Bart. M. P. | | 52 | 10 |
| *Sir Robert Wigram, Bart.* | | 105 | 0 |
| Robert Williams, Esq. | | 105 | 0 |
| Sir Watkin Williams Wynn, Bart. M. P. | | 105 | 0 |
| Charles Baring Wall, Esq. M. P. | | 105 | 0 |
| Frederick Webb, Esq. | | 105 | 0 |
| Mrs. Weddell, | | 105 | 0 |
| Marquess of Westminster, | | 105 | 0 |
| Wm. Henry Whitbread, Esq. | | 105 | 0 |
| William Wilberforce, Esq. | | 105 | 0 |
| John Smith Wright, Esq. | | 105 | 0 |
| *Roger Wilbraham, Esq.* | | 105 | 0 |
| William Wells, Esq. | | 105 | 0 |

1032

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Attendants are placed in different parts of the Gallery to prevent any Person from touching the Pictures.

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1832

# CATALOGUE

OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, AND ENGLISH MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JULY, 1832.

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**The Numbers on the Pictures commence at the Upper End of the North Room; and in the Middle and South Rooms, at the North End, on the left hand.**

## North Room.

*North End.*

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Charles the First and Attendants — | Vandyke — | *Duke of Grafton.* |
| 2 | Portrait, one of the Medici family — | Parmagiano — | *George Vivian, Esq.* |
| 3 | The Sybil's Temple, Tivoli — — | Salvator Rosa | *William Scrope, Esq.* |
| 4 | A Sea Shore with Vessels — — | Vandevelde — | *William Wells, Esq.* |
| 5 | Christ Feeding the Multitude,—a finished Model for a large Work — | Murillo — | *Hugh A. J. Munro, Esq.* |
| 6 | A Sea Calm — — — | Vandevelde — | *M. M. Zachary, Esq.* |
| 7 | The Niobe — — — | Wilson — | *Hugh A. J. Munro, Esq.* |
| 8 | The Emperor Claudius — — | Titian — | *Sir Abraham Hume, Bart.* |

1832



## NORTH ROOM.—*East Side.*

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 9 | The Guardian Angel — — | Alexander Veronese | *George Vivian, Esq.* |
| 10 | Fruit with Insects — — | Rachael Ruysch | *William Wells, Esq.* |
| 11 | St. John — — — | Parmagiano — | *Sir Abraham Hume, Bart.* |
| 12 | The Horrors of War, from the Balbi Palace, Genoa — — — | Rubens — | *Samuel Rogers, Esq.* |
| 13 | Portrait of a Knight of Malta — | Tintoretto — | HIS MAJESTY. |
| 14 | Portrait of a Man — — | Sebastiano del Piombo — | *Marquess of Lansdowne.* |
| 15 | Venus presenting the Arms, forged by Vulcan, to Æneas — — | Nicholas Poussin | *Sir Simon H. Clarke, Bart.* |
| 16 | Spanish Peasants — — | Velasquez — | *Mrs. West.* |
| 17 | Magdalen — — — | Titian — | *Sir Abraham Hume, Bart.* |
| 18 | Christ in the Garden — — | Bronzino — | *William Wilkins, Esq.* |
| 19 | Landscape — — — | Gaspar Poussin | *Lord Farnborough.* |
| 20 | St. James — — — | Andrea del Sarto | *Peter Du Cane, Esq.* |
| 21 | The Discovery of Pythagoras — | Salvator Rosa — | *Charles Hanbury Tracy, Esq.* |
| 22 | Dead Christ with the Marys — | Annibale Caracci | *Lord Yarborough.* |
| 23 | Head of a Child — — | Titian — | *Earl Brownlow.* |
| 24 | Holy Family—The Virgin washing the Feet of Our Saviour — — | Nicholas Poussin | *Sir Simon H. Clarke, Bart.* |
| 25 | The Emperor Charles the Fifth on Horseback—From the Orleans Gallery — | Titian — — | *Samuel Rogers, Esq.* |
| 26 | The Holy Family — — | Nicholas Poussin | *William Scrope, Esq.* |
| 27 | The Resurrection — — | Paul Veronese — | *Sir Abraham Hume, Bart.* |
| 28 | Abraham dismissing Hagar — | Rembrandt — | *P. C. Crespigny, Esq.* |
| 29 | Buildings, with a Triumphant Procession | Vander Ulft — | *Lord Dover.* |

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## NORTH ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 30 | An Avenue with Sportsmen — | Hackart and A. Vandevelde | *Marquess of Stafford.* |
| 31 | Sea Shore with Figures — — | Bonington — | *Marquess of Westminster.* |

| No. | Subject. | Painters. | Proprietors. |
|---|---|---|---|
| 32 | View on the Coast of Holland with Boats and Figures — — — | Vander Capella — | *Lord Northwick.* |
| 33 | Samson and Dalilah — — | Vandyke — — | HIS MAJESTY. |
| 34 | View in North Holland — — | De Koning — | *Charles Hanbury Tracy, Esq.* |
| 35 | Landscape, with Portrait of the Artist, Drawing — — — | Cuyp — — | *The Duke of Bedford.* |
| 36 | An Exterior with Peasants Merry Making | Adrian Ostade | *William Wells, Esq.* |

NORTH ROOM.—*West Side.*

| | | | |
|---|---|---|---|
| 37 | A Lady at her Toilet — — | Terburg — — | *P. C. Crespigny, Esq.* |
| 38 | View of a Dutch Town — — | Ruysdael — — | *Marquess of Lansdowne.* |
| 39 | The Doctors of the Church — | Titian — — | *George Vivian, Esq.* |
| 40 | Macbeth with the Witches — — | Zuccherelli — | *Charles Hanbury Tracy, Esq.* |
| 41 | A Frost Scene,—View on a River in Holland with Figures Skating — | Vanderneer — | *M. M. Zachary, Esq.* |
| 42 | Landscape with Peasants and Cattle passing a Brook — — — | Karl du Jardin | *Charles Hanbury Tracy, Esq.* |
| 43 | Landscape with Figures — — | Claude — — | *Charles Hanbury Tracy, Esq.* |
| 44 | Lucretia — — — | Rembrandt — | *Hugh A. J. Munro, Esq.* |
| 45 | Frost Piece — — — | Vanderneer — | *Joseph Barchard, Esq.* |
| 46 | Marchesa Spinola, painted at Genoa — | Vandyke — — | *Earl of Caledon.* |
| 47 | Frost Piece with Figures Skating — | Cuyp — — | *Lord Yarborough.* |
| 48 | Man's Head — — — | Rembrandt — | *N. W. Ridley Colborne, Esq. M. P.* |
| 49 | Landscape with Water Mill — | Hobbima — — | *Rt. Hon. Sir Robert Peel, Bart. M. P.* |
| 50 | Landscape with Nymphs Bathing — | De Heusch and Polemberg | *Mrs. West.* |
| 51 | Landscape with Figures — — | Gaspar Poussin | *M. M. Zachary, Esq.* |

1832



| No. | Subject. | Painters. | Proprietors. |
|---|---|---|---|
| 52 | Landscape and Cattle with Figures — | Karl du Jardin — | *Charles Hanbury Tracy, Esq.* |
| 53 | Landscape with Cattle and Figures — | Wynants and A. Vandevelde | *Charles Hanbury Tracy, Esq.* |
| 54 | Flowers — — — | Rachael Ruysch | *William Wells, Esq.* |
| 55 | St. Peter — — — | Guido — — | *Charles Brind, Esq.* |

## Middle Room.

*North End.*

| | | | |
|---|---|---|---|
| 56 | Landscape with Cattle and Figures — | Hobbima and A. Vandevelde. | *Charles Hanbury Tracy, Esq.* |
| 57 | Landscape with Figures and Cattle — | Both — — | *Charles Bredel, Esq.* |
| 58 | Banks of a River with Figures and Cattle | Cuyp — — | *Charles Hanbury Tracy, Esq.* |
| 59 | An Allegory — — | Tintoretto — | HIS MAJESTY. |
| 60 | Cattle in a Landscape — — | Cuyp — — | *Earl of Harrowby.* |
| 61 | Merry-Making — — — | Teniers — — | *Charles Hanbury Tracy, Esq.* |
| 62 | Ruysdael's Arch — — | Ruysdael — — | *Charles Bredel, Esq.* |

MIDDLE ROOM.—*East Side.*

| | | | |
|---|---|---|---|
| 63 | Landscape and Cattle — — | Berghem — — | *Robert Ludgate, Esq.* |
| 64 | Interior with Figures — — | C. Bega — — | *Charles Bredel, Esq.* |
| 65 | A Cupid, Unfinished — | Sir Joshua Reynolds | *George Vivian, Esq.* |
| 66 | Sea Shore — — — | Gainsborough — | *Sir George Philips, Bart.* |
| 67 | Dutch Village — — | Ruysdael — — | *Sir Abraham Hume, Bart.* |
| 68 | Sea Calm — — — | W. Vandevelde — | *George Byng, Esq. M. P.* |
| 69 | Innocence — — | Greuse — — | *Lord Yarborough.* |
| 70 | Horses and Figures — — | Wouwerman — | *Charles Hanbury Tracy, Esq.* |

1832



| No. | Subject. | Painters. | Proprietors. |
|---|---|---|---|
| 71 | Landscape — — | {Ruysdael and A. Vandevelde} | *Sir Abraham Hume, Bart.* |
| 72 | Sir Joshua Reynolds — — | SirJoshuaReynolds | *Sir George Philips, Bart.* |
| 73 | Lady Singing — — | Terburg — — | *William Wells, Esq.* |
| 74 | Landscape and Cattle — — | A. Vandevelde — | *Charles Bredel, Esq.* |
| 75 | Landscape and Figures — — | Teniers — — | *Earl of Normanton.* |
| 76 | Three small Views in Italy — | Guardi — — | *Lord Dover.* |
| 77 | View in Venice — — | Guardi — — | *Lord Dover.* |
| 78 | View in Venice — — | Guardi — — | *Lord Dover.* |
| 79 | Landscape, with a Religious Procession | Annibale Carracci | *Marquess of Lansdowne.* |
| 80 | View in Venice — — — | Guardi — — | *Lord Dover.* |
| 81 | View in Venice — — — | Guardi — — | *Lord Dover.* |
| 82 | Landscape and Figures — — | Teniers — — | *Earl of Normanton.* |
| 83 | Three small Views in Italy — | Guardi — — | *Lord Dover.* |
| 84 | Admiral Lord Keppel — — | SirJoshuaReynolds | *Earl of Albemarle.* |
| 85 | Sir Joshua Reynolds — — | SirJoshuaReynolds | *Lord Dover.* |
| 86 | Water Mill — — — | Ruysdael — — | *Colonel Hugh Baillie.* |
| 87 | An Advocate in his Study — | Adrian Ostade — | *Robert Ludgate, Esq.* |
| 88 | Landscape and Cattle — — | Cuyp — — | *Lord Northwick.* |
| 89 | Nativity, a Sketch — — | Vandyke — — | *Sir Abraham Hume, Bart.* |
| 90 | Head of a Man — — — | Giorgione — — | *Sir Abraham Hume, Bart.* |
| 91 | A River Scene with Boats and Figures | Vander Capella — | *George Byng, Esq. M. P.* |
| 92 | Henrietta Maria, Wife of Charles the First | Vandyke — — | *Rev. J. Hawksley.* |

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MIDDLE ROOM—*South End.*

| | | | |
|---|---|---|---|
| 93 | River Scene, with Fishermen — | Teniers — — | *Henry Fulton, Esq.* |
| 94 | Virgin Mary, with Infant Christ and St. John — — — — | — — — | *William Wilkins, Esq.* |

1032



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 95 | A Fragment from Pompeii painted prior to A. D. 79 — — | | *Sir Matthew White Ridley, Bart. M. P.* |
| 96 | A Fragment from Pompeii — | | *Sir Matthew White Ridley, Bart. M. P.* |
| 97 | A Fragment from Pompeii — | | *Sir Matthew White Ridley, Bart. M. P.* |
| 98 | An Interior; Boors drinking — — | Adrian Ostade — | *Charles Brind, Esq.* |
| 99 | The Woman taken in Adultery — | Paris Bordoni — | *Sir Abraham Hume, Bart.* |
| 100 | A Lady Drawing — — — | SirJoshuaReynolds | *Sir George Philips, Bart.* |
| 101 | Portrait of Don Diego Ortiz de Zuñiga, Annalist of Seville, and the Patron of Murillo — — — | Murillo — | *Colonel Hugh Baillie.* |
| 102 | Milk Girl — — — | Gainsborough — | *Sir George Philips, Bart.* |
| 103 | A Musical Party; with a Portrait of the Painter, his Wife, and Jan Steen — | Metzu — — | *Frederick Perkins, Esq.* |
| 104 | An Interior with Figures — | De Hooge — — | *M. M. Zachary, Esq.* |

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MIDDLE ROOM.—*West Side.*

| | | | |
|---|---|---|---|
| 105 | Sea Shore with Horses and Figures — | Cuyp — — | *Sir Matthew White Ridley, Bart. M. P.* |
| 106 | Landscape, with View of Tivoli — | Breemburg — | *J. Wright, Esq.* |
| 107 | Man's Head — — — | Rembrandt — | *Colonel Hugh Baillie.* |
| 108 | Landscape with Ferry Boat — — | Breemburg — | *J. Wright, Esq.* |
| 109 | A Turk reposing — — — | Bonington — | *C. B. Wall, Esq. M. P.* |
| 110 | A Man playing on the Violin — | Berkehyde — | *Robert Ludgate, Esq.* |
| 111 | Landscape and Figures — — | Moucheron & A. Vandevelde | *Joseph Barchard, Esq.* |
| 112 | Sea Storm — — — | Backhuysen — | *Charles Hanbury Tracy, Esq.* |

1832



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 113 | Henry Howard Earl of Surrey — | Titian — — | *Lord Northwick.* |

"Portrait of Henry Howard, Earl of Surrey, in the fine Tournament dress, in which he wooed the fair Geraldine, painted by Tizian, sometime about the year 1531; when the gallant Knight assisted, and broke a lance in honour of his incomparable Lady, at the grand Joust given by the Emperor Charles V. on the celebration of the Nuptials of *Alessandro* (detto il Moro) with the Emperor's Natural Daughter. The Earl's dress is studded all over with the enigmatical device of '*The True Lover's Knot,*' and he holds in his left hand the Symbol of constancy to a Lover's plighted faith, to which he did not adhere."

*Vide Walpole's Royal and Noble Authors.*

| | | | |
|---|---|---|---|
| 114 | A Concert with Family Portraits — | Velasquez — | *P. Langford Brooke, Esq.* |
| 115 | Landscape with Figures and Cattle — | Gainsborough — | *William Scrope, Esq.* |
| 116 | Magdalen — — — | Guido — — | *Robert Ludgate, Esq.* |
| 117 | Landscape — — — | Gaspar Poussin | *P. Langford Brooke, Esq.* |
| 118 | Sea Shore with Vessels and Figures — | Backhuysen — | *Lord Dover.* |
| 119 | Landscape, with Portrait of Prince Maurice | Cuyp — — — | *Charles Brind, Esq.* |
| 120 | Hawking — — | Wouwerman — | *Charles Brind, Esq.* |
| 121 | The Entrance of the Forest of Soignies | Artois — — | *Marquess of Stafford.* |

## South Room.

*North End.*

| | | | |
|---|---|---|---|
| 122 | Landscape and Figures — — | Waterloo — — | *Robert Ludgate, Esq.* |
| 123 | View in Venice — — | Guardi — — | *Hugh A. J. Munro, Esq.* |
| 124 | Landscape with Fishermen — | Teniers — — | *William Wells, Esq.* |
| 125 | Children of Henry the Seventh — | Holbein — — | HIS MAJESTY. |
| 126 | Musical Party — — — | Jan Steen — — | *Charles Brind, Esq.* |
| 127 | The Interior of a Tailor's Shop — | Bracklencamp — | *William Hastings, Esq.* |
| 128 | A Farmyard with Cattle and Figures | Teniers — — | *Mrs. West.* |

1832



## SOUTH ROOM—*East Side.*

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 129 | Hagar and Ishmael — — | Francisco Mola— | *Colonel Hugh Baillie.* |
| 130 | Christ bearing his Cross — | Giorgione — | *Sir Abraham Hume, Bart.* |
| 131 | Christ Healing the Sick in the Temple | Tintoretto — | *Sir Abraham Hume, Bart.* |
| 132 | The Nativity — — — | Perino del Vaga | *Earl of Harrowby.* |
| 133 | Portrait — — — | Titian — — | *Sir Abraham Hume, Bart.* |
| 134 | Virgin Mary with Infant Christ and St. John | Titian — — | *William Wells, Esq.* |
| 135 | The Nativity — — — | Paulo Veronese— | *Earl of Aberdeen.* |
| 136 | The Birth of Jupiter — — | Schiavone — | *Countess of Mulgrave.* |
| 137 | Presentation in the Temple, Portrait of Murillo in the foreground — | Murillo — — | *Sir Matthew White Ridley, Bart. M. P.* |
| 138 | Cupid — — — | Titian — — | *I. Udney, Esq.* |
| 139 | A Man's Portrait — — | Paris Bordone — | *Sir Abraham Hume, Bart.* |
| 140 | Virgin with Infant Christ — — | Fra. Bartolomeo | *Sir Abraham Hume, Bart.* |
| 141 | Landscape — — | SirJoshuaReynolds | *Sir George Philips, Bart.* |
| 142 | St. Sebastian — — — | Spagnoletti — | *Sir Abraham Hume, Bart.* |

## SOUTH ROOM.—*South End.*

| | | | |
|---|---|---|---|
| 143 | An Exterior, a Dutch Family, a Man cleaning Fish — — — | Adrian Ostade — | *M. M. Zachary, Esq.* |
| 144 | Landscape and Figures — — | Pynacker — | *Colonel Hugh Baillie.* |
| 145 | Frost Piece — — — | Vanderneer — | *Charles Brind, Esq.* |
| 146 | An Interior with Figures — — | Adrian Ostade — | *Charles Hanbury Tracy, Esq.* |
| 147 | A Musical Party — — | Schalken — — | *Charles Hanbury Tracy, Esq.* |
| 148 | The Water Doctor — — | Adrian Ostade — | *Charles Hanbury Tracy, Esq.* |
| 149 | An Interior with Figures — | C. Dusart — — | *Robert Ludgate, Esq.* |
| 150 | View on the Grand Canal, Venice — | Canaletti — — | *Lord Farnborough.* |

1832



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 151 | St. Martin dividing his Garments — | Rubens — — | HIS MAJESTY. |
| 152 | Rocky Shore with Boats and Figures | Pynacker — — | *Hugh A. J. Munro, Esq.* |
| 153 | An Interior, a Gentleman presenting Fruit to a Lady — — — | Metzu — — | *Earl of Harrowby.* |
| 154 | An Inn Door with Figures and Cattle — | Berghem — — | *Charles Hanbury Tracy, Esq.* |
| 155 | Landscape with a Fall of Water — | Ruysdael — — | *J. J. Martin, Esq.* |
| 156 | A Mountebank — — | Karl du Jardin | *P. C. Crespigny, Esq.* |
| 157 | Landscape with Peasants — — | Le Nain — — | *Charles Hanbury Tracy, Esq.* |

SOUTH ROOM.—*West Side.*

| | | | |
|---|---|---|---|
| 158 | Admiral Lord Keppel — — | Sir Joshua Reynolds | *Earl Brownlow.* |
| 159 | Bacchanalians by Torchlight — | Schalken — — | *William Wilkins, Esq.* |
| 160 | Moonlight View on a River in Holland | Vanderneer — | *Charles Brind, Esq.* |
| 161 | The Marriage of Jan Steen's Daughter | Jan Steen — — | *Charles Brind, Esq.* |
| 162 | Prometheus — — | Old Palma — | HIS MAJESTY. |
| 163 | The Grand Council Hall, Venice — | Tintoretto — — | *George Vivian, Esq.* |
| 164 | Abraham's Offering — — | Dominichino — | *William Wilkins, Esq.* |
| 165 | A Brisk Gale — — | Backhuysen — | *Hugh A. J. Munro, Esq.* |
| 166 | A Magdalen — — — | Titian — — | *Lord Northwick.* |
| 167 | A Hawking Party — — | Linglebach — | *William Hastings, Esq.* |
| 168 | View on the Coast of Holland; a Man of War in the distance — — | Backhuysen — | *William Wells, Esq.* |
| 169 | A Merry Making — — | Jan Steen — | *Henry Fulton, Esq.* |
| 170 | An Inn Door; a Traveller halting for Refreshment — — — | Isaac Ostade — | *William Wells, Esq.* |
| 171 | Peter the Great with Shipping in the background — — | Sir Godfrey Kneller & W. Vandevelde | HIS MAJESTY. |

1832



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 172 | Portrait of a Mathematician — | Young Palma — | HIS MAJESTY. |
| 173 | Battle Piece — — — | Parrocel — — | *C. O. Bowles, Esq.* |
| 174 | A Scene on the Dutch Coast: a Fleet in the distance — — — | Backhuysen — | *Charles Brind, Esq.* |
| 175 | A Man's Portrait — — | Vandyke — — | HIS MAJESTY. |

WILLIAM BARNARD,
*Keeper.*

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1033

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OF

A SELECTION OF THE WORKS

OF

SIR JOSHUA REYNOLDS,

BENJAMIN WEST, ESQ.

AND

SIR THOMAS LAWRENCE,

THE THREE LAST PRESIDENTS OF THE ROYAL ACADEMY,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

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| 1 | Sir Joshua Reynolds. Presented to his late Majesty by the Marchioness of Thomond — — | HIS MAJESTY. |
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| 3 | Girl with a Muff — — — | *The Marquess of Lansdowne.* |
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| 6 | The Penn Family, 1764 — — — | *John Penn, Esq.* |

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| | | Proprietors. |
|---|---|---|
| 7 | Head of a Boy; a Study — — — | *William Wells, Esq.* |
| 8 | Innocence — — — | *The Earl of Lonsdale, K. G.* |
| 9 | Virgin and Child — — | *The Earl of Egremont.* |
| 10 | The Lord Chancellor Lifford — — | *The Lord Lifford.* |
| 11 | Portrait of Miss Hickey — — — | *T. H. Burke, Esq.* |
| 12 | The late Marchioness Camden — — | *The Marquess Camden, K. G.* |
| 13 | Admiral Lord Rodney — — — | *The Earl of Egremont.* |
| 14 | Ugolino — — — — | *The Earl of Plymouth.* |

I' non piangeva, sì dentro impietrai :
Piangevan elli : ed Anselmuccio mio
Disse : Tu guardi sì, padre, che hai ?
Però non lagrimai, nè rispos' io
Tutto quel giorno, nè la notte appresso——
*Dante. Inferno.*

| | | |
|---|---|---|
| 15 | Admiral Lord Rodney. Painted after his Action in the West Indies — — — | HIS MAJESTY. |
| 16 | The Sleeping Girl — — — | *Samuel Rogers, Esq.* |
| 17 | Master Crewe as King Henry the Eighth — | *Hon. Mrs. Cunliffe Offley.* |
| 18 | The Strawberry Girl — — — | *Samuel Rogers, Esq.* |
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| 20 | Portrait of Colonel Barré — — — | *The Marquess Camden, K. G.* |
| 21 | Admiral Lord Keppel, holding in his hand the Order for the relief of Gibraltar, &c. — | HIS MAJESTY. |
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| 23 | Admiral Lord Keppel — — — | *The Lady Ashburton.* |
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| 50 | Lady de Clifford — — — — | *Major the Hon. W. Keppel.* |

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Marquess Camden, 25.

Earl of Chesterfield, 14.

Earl of Durham, 39.

Earl of Lonsdale, 17.

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David Baillie, Esq. 21.
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H. A. J. Munro, Esq. 23.
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His Majesty The King, 15, 16, 17, 18, 26, 32, 44.
Duke of Sutherland, 19.
Marquess of Westminster, 9.
Earl of Egremont, 13.
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Sir M. White Ridley, Bt. 12, 25.
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1834

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FOR PROMOTING THE

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FOUNDED, JUNE 4, 1805,

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Attendants are placed in different parts of the Gallery to prevent any Person from touching the Pictures.

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1834

# CATALOGUE

OF

## THE WORKS OF ANCIENT MASTERS;

THE PROPERTY OF

HIS MOST GRACIOUS MAJESTY

## WILLIAM THE FOURTH,

THE MOST NOBLE THE MARQUESS OF WESTMINSTER,

AND

THE RIGHT HONOURABLE SIR CHARLES BAGOT, G. C. B.

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The Numbers on the Pictures commence at the Upper End of the South Room.

1834

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# South Room.

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EXHIBITED BY PERMISSION OF

## HIS MOST GRACIOUS MAJESTY.

| | | |
|---|---|---|
| 1 | Charles the First on Horseback, attended by Mons. St. Antoine — — — — | Van Dyck. |
| 2 | Portraits of Killigrew and Carew — — | Van Dyck. |
| 3 | Portrait of the Duchess of Richmond — — | Van Dyck. |
| 4 | Portrait of Madame St. Croix — — — | Van Dyck. |
| 5 | The Children of Charles the First — — | Van Dyck. |
| 6 | Herodias with the Head of St. John — — | Carlo Dolce. |

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| | | |
|---|---|---|
| 7 | Portrait of the Marquess of Hamilton — — | Hanniman. |
| 8 | A Ruffian with a drawn Sword — — | Spagnoletto. |
| 9 | Portrait of a celebrated Dutch Antiquary — | Myttens. |
| 10 | The Nativity — — — — | Barocci. |
| 11 | The Misers — — — — | Quintin Matsys. |
| 12 | Landscape and Figures — — — | Gaspar Poussin. |
| 13 | Sybilla Libia — — — — | Guercino. |
| 14 | Portrait of the Artist — — — | Guercino. |
| 15 | St. Cecilia — — — — | Domenichino. |
| 16 | The Children of Charles the First — — | Van Dyck. |
| 17 | Jonah — — — — | Gaspar Poussin. |
| 18 | Cleopatra — — — — | Guido. |
| 19 | The Virgin and Child — — — | Carlo Cignani. |
| 20 | St. Catherine — — — — | Domenichino. |
| 21 | The Virgin and Child — — — | Van Dyck. |
| 22 | Queen Henrietta Maria — — — | Van Dyck. |
| 23 | The Magdalen — — — — | Carlo Dolce. |
| 24 | Portrait of the Earl of Pembroke and Montgomery | Van Somer. |
| 25 | St. Sebastian — — — — | Guido. |
| 26 | Portrait of a Man with a Book — — | Parmagiano. |
| 27 | The Gardener of the Grand Duke of Florence — | Leonardo da Vinci. |
| 28 | Portrait of a Man — — — — | Parmagiano. |
| 29 | A View of Rome from Tivoli — — — | Claude. |
| 30 | Portrait of Anne, Duchess of York — — | Sir Peter Lely. |
| 31 | The Virgin presenting the Infant Christ to St. Francis | Tintoretto. |
| 32 | Portrait of the Lady Venetia Digby — — | Van Dyck. |
| 33 | The Interior of a Picture Gallery — — | Erasmus Quellinus. |
| 34 | Landscape and Cattle — — — | Berghem. |
| 35 | Portrait of a Man with a Hawk — — | Bronzino. |
| 36 | Thomas Howard, Duke of Norfolk — — | Holbein. |
| 37 | Edward the Sixth — — — | Holbein. |

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| | | |
|---|---|---|
| 38 | The Countess of Dorset — — — | Van Dyck. |
| 39 | The Emperor Charles the Fifth — — | Sir Antonio More. |
| 40 | Virgin and Child with St. John — — | Andrea del Sarto. |
| 41 | Landscape with a Fall of Water — — | Gaspar Poussin. |
| 42 | Sir Kenelm Digby — — — | Van Dyck. |
| 43 | A Man's Portrait — — — — | Rubens. |
| 44 | The Woman at the Well — — — | Guercino. |
| 45 | The Holy Family with St. Francis — — | Rubens. |
| 46 | A Sea Port — — — — | Claude. |
| 47 | Virgin and Child — — — | Carlo Maratti. |
| 48 | The Sons of Villiers Duke of Buckingham — | Van Dyck. |
| 49 | Portrait of a Venetian Gentleman — — | Bassan. |
| 50 | The Salvator Mundi, encircled with Flowers — | Carlo Maratti & Mario de Fiori. |
| 51 | The Duke of Alva, Governor of the Low Countries | Sir Antonio More. |
| 52 | The Holy Family with St. Elizabeth — — | Andrea del Sarto. |
| 53 | Landscape — — — — | Gaspar Poussin. |
| 54 | Charles the Second when Prince of Wales, in Armour | Van Dyck. |
| 55 | Henrietta Maria — — — — | Van Dyck. |

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# Middle Room.

## THE COLLECTION OF

## THE RT. HON. SIR CHARLES BAGOT, G. C. B.

| | | |
|---|---|---|
| 56 | View of a Town in Holland with a procession of the Host — — — — | Van Heyden and A. Vandevelde. |
| 57 | Landscape and Cattle, a Woman Milking a Cow | A. Vandevelde. |
| 58 | A Waterfall—Norwegian Scenery — — | Ruysdael. |
| 59 | Discovery of Mars and Venus — — | Ute Waal. |
| 60 | Man's Head — — — — | Frank Hals. |
| 61 | Portrait of A Lady — — — | Vander Helst. |
| 62 | Portrait of the Chevalier de Waal — — | Frank Hals. |
| 63 | Portrait of a Dutch Gentleman — — | Vander Helst. |
| 64 | A Sandy Road with Figures, by the side of a River | Wynants. |
| 65 | View on a River by Moonlight — — | Vander Neer. |
| 66 | Group of Flowers with a Bird's Nest — — | Van Huysum. |
| 67 | An Interior with a Man Smoking — — | Teniers. |
| 68 | His own Portrait — — — | G. Metzu. |
| 69 | View on the Coast of Holland, with a Man of War and Fishing Boats — — — | Schotel. |
| 70 | Head of a Saint, a Study — — — | Van Dyck. |
| 71 | Dead Game, in a Landscape — — — | Jan Fyt. |
| 72 | An Interior, Portraits of the Artist and his Family | Jan Steen. |

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| | | |
|---|---|---|
| 73 | View on a River in Holland — — | A. Everdingen. |
| 74 | Head of an Old Man — — — | Rembrandt. |
| 75 | A Dead Swan, Peacock and other Birds — | Weenix. |
| 76 | Village Scene with a Man crossing a Bridge — | Hobbema. |
| 77 | A Woman with Spinning Implements — — | Gerard Dow. |
| 78 | View on a River in Holland — — | Hobbema. |
| 79 | View of the Jean Straat and Great Church in Haarlem | Berkheyden. |
| 80 | View of the Great Church of Haarlem — — | Berkheyden. |
| 81 | Monkeys with Fruit — — — | Snyders. |
| 82 | Inside of the Old Church at Delft — — | H. Van Vliet. |
| 83 | The Fête of St. Nicholas — — — | Jan Steen. |
| 84 | His own Portrait — — — | Francis Mieris. |
| 85 | The raising of the Cross — — — | Rembrandt. |
| 86 | The Trumpeter — — — | William Mieris. |
| 87 | A Dutch Boor — — — — | A. Ostade. |
| 88 | The Martyrdom of St. Catherine — — | Van Dyck. |
| 89 | Portrait of a Dutch Lady — — — | F. Bol. |
| 90 | Infant Twins — — — — | S. De Bray. |
| 91 | The Family of Van Goyen — — | Frank Hals. |
| 92 | Landscape with Cattle and Figures—Ruin of an Aqueduct — — — — | Jan Asselyn. |
| 93 | A Gale with Fishing Boats — — | Bakhuysen. |
| 94 | Sheep — — — — — | A. Cuyp. |
| 95 | Two Females in Conversation — — | Breckelencamp. |
| 96 | Man's Portrait — — — | Van Dyck. |
| 97 | Dead Game — — — — | Hondekoeter. |
| 98 | Frost Piece with Figures Skating — — | Isaac Ostade. |
| 99 | Landscape with Fall of Water — — | Ruysdael. |
| 100 | View in Holland — — — — | Ph. de Koninck & A. Vandevelde. |
| 101 | The Assumption of the Virgin, a design for an Altar-Piece — — — — | Van Dyck. |

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| | | |
|---|---|---|
| 102 | A Woody Scene with Hunting Party — — | Hackart and A. Vandevelde. |
| 103 | The Intruder — — — — | Metzu. |
| 104 | Landscape with Cattle and Figures — — | Berghem. |
| 105 | The Prize Garland — — — | F. Bol. |
| 106 | View on a River in Holland with Boats and Figures | Vander Capelle. |
| 107 | An Interior with a Lady giving orders to her Servant | De Hooghe. |
| 108 | River View with Fishing Boats — — | Bakhuysen. |
| 109 | Horse Fair — — — — | Wouvermans. |
| 110 | Dead Game — — — — | Weenix. |
| 111 | Portrait of a Gentleman — — — | Rembrandt. |
| 112 | An Interior with Figures — — — | Du Sart. |

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# North Room.

## SELECTION

## FROM THE GROSVENOR GALLERY.

| | | |
|---|---|---|
| 113 | Mrs. Siddons in the Character of the Tragic Muse | Sir Josh. Reynolds. |
| 114 | The Virgin meeting St. Elizabeth at the Gate of the Temple — — — — | Rembrandt. |
| 115 | The Interior of a Bedchamber, a Lady nursing a Child — — — — | Gerard Dow. |
| 116 | A Group of Children at the Door of a Cottage — | Gainsborough. |
| 117 | A Young Gentleman in a Landscape. The Picture known as the Boy in Blue — — | Gainsborough. |
| 118 | The Holy Family — — — — | Chev. Vander Werf. |
| 119 | The Virgin adoring the Sleeping Christ — — | Guido. |
| 120 | Cattle in a Sunny Landscape—View near the Hague | Paul Potter. |
| 121 | Portrait of the Contessina Mattei — — | A. del Sarto. |
| 122 | Portrait of Mrs. Hartley — — — | Sir Josh. Reynolds. |
| 123 | A Horse Fair — — — — | Wouvermans. |
| 124 | Interior with Figures Smoking — — | Teniers. |

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|---|---|---|
| 125 | Landscape, Evening — — — | Claude. |
| 126 | Christ Preaching on the Mount — — | Claude. |
| 127 | Portrait of a Man with a Hawk — — | Rembrandt. |
| 128 | Landscape,—with Portraits of Teniers, his Wife, and Gardener, with a View of his Chateau in the background — — — — | Teniers. |
| 129 | Ixion embracing the False Juno — — | Rubens. |
| 130 | The Israelites Worshipping the Molten Calf, Painted for Sir Peter Lely — — — | Claude. |
| 131 | A Lady with a Fan — — — — | Rembrandt. |
| 132 | Landscape,—Morning — — — | Claude. |
| 133 | Fruit and Flowers — — — | Van Huysum. |
| 134 | Farm Yard with Cattle — — — | A. Vandevelde. |
| 135 | Arcas and Calisto — — — — | N. Poussin. |
| 136 | A Forest Scene — — — — | Hobbema. |
| 137 | The Marriage Feast—Design for the large Picture | Paul Veronese. |
| 138 | Landscape — — — — | Gaspar Poussin. |
| 139 | Forest Scene — — — — | Hobbema. |
| 140 | Holy Family with Angels — — — | N. Poussin. |
| 141 | The Temple at Tivoli — — — | Gaspar Poussin. |
| 142 | St. John with the Lamb — — — | Murillo. |
| 143 | The Woman accused of Adultery — — | Titian. |
| 144 | A Group of Children at Play — — — | N. Poussin. |
| 145 | The Conversion of St. Paul, a Sketch — — | Rubens. |
| 146 | Morning, with a distant View of the Colosseum — | Claude. |
| 147 | Portrait of Berghem — — — | Rembrandt. |
| 148 | Landscape with a Bridge — — — | Claude. |
| 149 | Landscape, — Sunset, with Figures introduced by Teniers, the Picture having originally belonged to him — — — — — | Rembrandt. |
| 150 | The Bear Hunt — — — | Snyders. |

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|---|---|---|
| 151 | The Wife of Berghem — — — | Rembrandt. |
| 152 | Landscape with Market People, one of the earliest Works of the Master — — — | Rubens. |
| 153 | Evening with a ruined Aqueduct — — | Claude. |
| 154 | Landscape with Sleeping Nymph and Satyr,—the Town of Cadore, the birth-place of Titian, in the distance — — — — | Titian. |
| 155 | The Israelites returning thanks for the Water in the Desert — — — — | N. Poussin. |
| 156 | A Group of Sheep with a Goat — — | Cuyp. |
| 157 | A Landscape with Cattle and Figures — — | John & And. Both. |
| 158 | An early Portrait of the Painter — — | Rembrandt. |
| 159 | A Dutch Family saying Grace — — | Teniers. |
| 160 | Moonlight with Cattle — — — | Cuyp. |
| 161 | View of Dort with Boats and Figures — — | Cuyp. |

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The Grosvenor Gallery Selection
from (North Room) 113 to 161.

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FOR PROMOTING THE

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FOUNDED, JUNE 4, 1805,

OPENED, JANUARY 18, 1806.

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MAY, 1835.

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The Numbers on the Pictures commence at the Upper End of the North Room, in the centre; and in the Middle and South Rooms, on the left hand.

## North Room.

*North End.*

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | The Apotheosis of St. Paul — — | Guercino | *Duke of Sutherland.* |
| 2 | Female Portrait — — | Il Cav^re^. Massimo — | *Duke of Sutherland.* |
| 3 | The Holy Family — — | Baroccio — | *Sir Abraham Hume, Bart.* |
| 4 | The Daughter of Titian holding a Casket | Titian — | *Earl de Grey.* |
| 5 | St. Cecilia — — — | Domenichino | *William Wells, Esq.* |
| 6 | View of a Town in Holland — | Vander Heiden | *Duke of Wellington, K. G* |

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| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 7 | Cattle in a Landscape — — | Paul Potter — | *Duke of Somerset.* |
| 8 | Landscape. Evening — — | Claude — | *Paul Methuen, Esq. M. P.* |
| 9 | View of the Stathouse, Antwerp, with the Burgher Guard — — | Teniers — | *Viscount Lifford.* |
| 10 | The Woman taken in Adultery — | Giorgioni — | *Lord Northwick.* |
| 11 | Landscape — — — | Ruysdael — | *William Wells, Esq.* |
| 12 | Mother and Child — — | Guercino — | *Samuel Rogers, Esq.* |
| 13 | Head of Christ — — | Murillo — | *Lionel Harvey, Esq.* |
| 14 | The Ship Builder and his Wife — | Rembrandt — | HIS MAJESTY. |
| 15 | Duke of Richmond — — | Vandyke — | *Paul Methuen, Esq. M. P.* |
| 16 | The Adoration of the Shepherds — | Titian — | *Earl of Lonsdale, K. G.* |
| 17 | Apollo and Daphne — — | N. Poussin — | *Lord Northwick.* |
| 18 | Christ crowned with Thorns — | Guido — | *Samuel Rogers, Esq.* |
| 19 | The Entrance to a Town in Holland — | Hobbima — | *Right Hon. Sir Robert Peel, Bart. M. P.* |
| 20 | Landscape and Figures, Morning | Claude — | *Paul Methuen, Esq. M. P.* |
| 21 | Landscape and Figures — — | Moucheron and A. Vandevelde | *Earl of Lonsdale, K. G.* |
| 22 | Landscape and Figures — — | G. Poussin — | *Lord Yarborough.* |
| 23 | A Road Scene — — | Wouverman — | *H. A. J. Munro, Esq.* |
| 24 | A Sea Calm — — — | W. Vandevelde | *Brooke Greville, Esq.* |
| 25 | A Musical Party — — | Le Nain — | *Charles Bredell, Esq.* |
| 26 | Cattle and Figures in a Landscape — | A. Vandevelde | *Brooke Greville, Esq.* |
| 27 | Travellers in a Landscape — | Wouverman — | *Brooke Greville, Esq.* |
| 28 | A River Scene with Fishing Boats, &c. | W. Vandevelde | *Brooke Greville, Esq.* |
| 29 | A Boar Hunt — — — | Snyders | *J. M. Barnes, Esq.* |
| 30 | Landscape — — — | G. Poussin — | *Lord Yarborough.* |
| 31 | A Musical Party — — | Teniers — | *Lord Farnborough, G. C. B.* |
| 32 | Sea Calm — — — | Vandevelde — | *W. Hastings, Esq.* |
| 33 | Landscape, Cattle and Figures — | Both — — | *P. Rainier, Esq.* |
| 34 | Brisk Gale — — — | Vandevelde — | *Miss Rogers.* |

1835



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 35 | Boors Smoking — — | Teniers — — | *Lord Farnborough, G. C. B.* |
| 36 | Sea Calm — — — | Vandevelde — | *Sir Rob. FitzWygram, Bart.* |
| 37 | Landscape and Figures — — | Hobbima — | *Earl Granville.* |
| 38 | Travellers Fording a Brook — | Wouverman — | *Earl Granville.* |
| 39 | River Scene, with Boats and Figures — | Van Goyen — | *Earl Granville.* |
| 40 | The Virgin — — — | Murillo — | *J. M. Brackenbury, Esq.* |
| 41 | Water Fall — — | Ruysdael — | *Sir Rob. FitzWygram, Bart.* |
| 42 | An Encampment, with the Portrait of the Painter — — — | Cuyp — — | HIS MAJESTY. |
| 43 | Samson discovering the Honeycomb | Guercino — | *Lord Northwick.* |
| 44 | Paul Veronese between Virtue and Vice | Paul Veronese — | *Henry Tho. Hope, Esq. M.P* |
| 45 | Portrait of a Man — — — | Vandyke — | *Lord Francis Egerton, M.P.* |
| 46 | Landscape with Cattle and Figures | Berghem — — | *Lord Northwick.* |
| 47 | Mendicants receiving Alms at a Convent | Murillo — | *William Wells, Esq.* |
| 48 | Portrait of Philip the IVth of Spain | Velasquez — | *Lionel Harvey, Esq.* |
| 49 | Wisdom and Strength — — | Paul Veronese — | *Henry Tho. Hope, Esq. M.P.* |
| 50 | The Mother of Rembrandt — — | Rembrandt — | *William Wells, Esq.* |
| 51 | The Battle of Maxentius — | Rubens — — | *Miss Rogers.* |
| 52 | The Coronation of the Virgin | Annibal Carracci | *Samuel Rogers, Esq.* |
| 53 | The Woman taken in Adultery — | Rocco Marconi | *C. Saville Onley, Esq.* |
| 54 | A Village Entertainment | Teniers — — | *Duke of Bedford, K. G.* |

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# Middle Room.

*North End.*

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 55 | An Interior with Dutch Boors — | A. Ostade — | *Charles Bredell, Esq.* |
| 56 | A Moonlight — — — | Vanderneer — | *N. W. Ridley Colborne, Esq. M. P.* |
| 57 | An Interior — — | Teniers — | *Hon. G. J. Vernon, M.P.* |
| 58 | Head of an Old Woman — — | Rembrandt — | *Hon. G. J. Vernon, M.P.* |
| 59 | A Mountainous Landscape, with Cattle and Figures — — — | Cuyp — | *Hon. G. J. Vernon, M. P.* |
| 60 | The Wife of Snyders — — | Vandyke — | *Hon. G. J. Vernon, M.P.* |
| 61 | The Field of Battle — — | Bourgognone | *Earl of Normanton.* |
| 62 | The Lion and the Mouse — — | Snyders — | *Sir Robert Frankland, Bart.* |
| 63 | The Chateau of Teniers, with Portraits of Himself, his Wife, and his Gardener | Teniers — | *George Townley, Esq.* |
| 64 | Head of a Girl — — | Greuze — | *Right Hon. Henry M. Pierrepont.* |
| 65 | The Onion Woman — — | W. Mieris — | *Robert Ferguson, Esq. of Raith, M. P.* |
| 66 | Boy blowing Bubbles — — | Netscher — | *Lord Ashburton.* |
| 67 | Landscape with Cattle — — | Berghem — | *N. W. Ridley Colborne, Esq. M.P.* |
| 68 | Italian Peasants — — — | K. du Jardin | *William Scrope, Esq.* |
| 69 | Head of a Girl — — | Greuze — | *Lady Stepney.* |
| 70 | A. Ostade in his Painting Room — | A. Ostade — | *Peter Rainier, Esq.* |
| 71 | An Inn Door with Travellers — | J. Ostade — | *Paul Methuen, Esq. M. P.* |
| 72 | The Spinner — — | Domenicho Fetti | *Dr. Franks.* |
| 73 | Our Saviour in the Storm — | Rembrandt — | *Henry T. Hope, Esq. M. P.* |
| 74 | The Interior of the Arch Duke Leopold's Gallery — — — | Teniers — | *Earl Brownlow.* |

1835



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 75 | Landscape with a Bridge — — | Ruysdael — | *Duke of Bedford, K. G.* |
| 76 | The Soldiers casting lots for the Garment of Christ — — — | Salvator Rosa | *Lord Northwick.* |
| 77 | Venus and Cupid, formerly in the Borghese Palace — — — | P. Veronese — | *Lady Clarke.* |
| 78 | Brisk Gale — — | Vandevelde — | *Hon. G. J. Vernon, M. P.* |
| 79 | Christ bearing the Cross — — | Raphael — | *Duke of Sutherland.* |
| 80 | Horses and Figures in a Landscape — | Wouvermans | *Robert Ferguson, Esq. of Raith, M. P.* |
| 81 | Landscape with Travellers — | Cuyp — | *Earl Granville.* |
| 82 | The Flight into Egypt by Moonlight | Rubens — | *Sir Abraham Hume Bart.* |
| 83 | Design for an Altar Piece — | Rubens — | *Sir Abraham Hume. Bart.* |
| 84 | Dutch Villagers — — | Teniers — | *Earl Granville.* |
| 85 | Landscape, with the Artist Sketching | Cuyp — | *Earl Granville.* |
| 86 | Hippolytus thrown from his Car — | Rubens — | *Sir Abraham Hume, Bart.* |
| 87 | Portrait of the Marquess Spinola in Armour | Vandyke — | *Lord Ashburton.* |
| 88 | Our Saviour and his Disciples on the way to Emmaus — — | Domenichino | *Lord Northwick.* |
| 89 | Le Conteur — — — — | Watteau — | *Henry Broadwood, Esq.* |
| 90 | A Mother and Child — — | Rembrandt | *Peter Rainier, Esq.* |
| 91 | Landscape and Cattle — — | K. du Jardin — | *Lord Ashburton.* |
| 92 | Boys Blowing Bubbles — — | Netscher — | *Right Hon. Sir Robert Peel, Bart. M. P.* |
| 93 | A Sketch for the celebrated Picture of the Lion Hunt — — — | Rubens — | *Right Hon. Sir Robert Peel, Bart. M. P.* |
| 94 | The Nativity — — | Jan Steen — | *Dr. Franks.* |
| 95 | The Restoration of Briseis to Achilles, Patroclus being dead in the back ground | Rubens — | *Hon. G. J. Vernon, M.P.* |
| 96 | Landscape with a Farm Yard — | Teniers — | *Rev. Sir S. C. Jervoise, Bart.* |
| 97 | A Head, in the Dress of a Student of Seville | Zarbaran — | *Woodbine Parish, Esq.* |
| 98 | St. John writing the Revelations — | Valdez — | *J. M. Brackenbury, Esq.* |
| 99 | The Duc d'Epernon, a Study for the large Picture of Charles the First — | Vandyke — | *The Lady Cremorne.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 100 | Landscape, View near Rome — | Claude — | *Earl of Coventry.* |
| 101 | The Discovery of Achilles — | Rubens — | *Hon. G. J. Vernon, M.P.* |
| 102 | The Holy Family — — | Murillo — | *Lionel Harvey, Esq.* |
| 103 | The Crucifixion — — — | Vandyke — | *Lady Clarke.* |
| 104 | Sea Shore, with Boats and Figures — | Vandevelde — | *Earl Granville.* |
| 105 | Fresh Breeze — — — | Vandevelde — | *Earl Granville.* |
| 106 | A Frost Piece with Figures Skating | Vanderneer — | *Dr. Franks.* |
| 107 | A Dutch Family — — — | Maas — | *Robert Ferguson, Esq. of Raith, M. P.* |
| 108 | Landscape, Cattle and Figures — | Cuyp — — | *Earl of Coventry.* |
| 109 | The Sacrifice of Iphigenia — | Jan Steen — | *The Lady Cremorne.* |
| 110 | A Frost Piece — — — | J. Ostade — | *Earl of Dartmouth.* |
| 111 | An Interior, with Peasant smoking — | Metzu — | *Earl Granville.* |
| 112 | An Incantation — — — | Teniers — | *The Right Hon. Sir Robert Peel, Bart. M. P.* |
| 113 | St. Sebastian — — | Guercino — | *William Hastings, Esq.* |
| 114 | The Baptizing of the Eunuch — | Both — | *Paul Methuen, Esq. M. P.* |
| 115 | The taking down from the Cross — | Rembrandt — | *The Marquess of Abercorn.* |
| 116 | An Allegory (Unfinished) — | Titian — | *The Earl of Wemyss.* |
| 117 | The Horrors of War — — | Rubens — | *Samuel Rogers, Esq.* |
| 118 | Landscape with Figures — | Velasquez — | *Marquess of Lansdowne,* |
| 119 | Landscape with Figures — — | Velasquez — | *Marquess of Lansdowne.* |
| 120 | Stag Hunting — — | Berghem and Hackaert | *Earl Granville.* |
| 121 | A Monk Reading — — | Rembrandt — | *Earl of Wemyss.* |
| 122 | An Incantation — — | Teniers — | *Duke of Sutherland.* |
| 123 | A Sea View — — | Claude — | *Sir W. W. Wynne, Bt. M.P.* |
| 124 | A Man's Head — — — | Holbein — | *The Lady Cremorne.* |
| 125 | Interior of a Dutch Kitchen — | Teniers — — | *Mrs. Marryat.* |

# South Room.

*North End.*

| No. | Subjects. | Painters. | Proprietors |
|---|---|---|---|
| 126 | Landscape with Travellers — | Wouverman — | *Robert Ferguson, Esq. of Raith, M. P.* |
| 127 | Landscape — — — | Maupertuis — | *Mrs. Marryat.* |
| 128 | La Toilette — — | Watteau — | *Henry Broadwood, Esq.* |
| 129 | The Holy Family — — | Murillo — | *J. M. Brackenbury, Esq.* |
| 130 | The Angel — — | Tintoretto — | *George Vivyan, Esq.* |
| 131 | The Resurrection — — | Tintoretto — | *George Vivyan, Esq.* |
| 132 | The Virgin — — | Tintoretto — | *George Vivyan, Esq.* |
| 133 | An Infant with a Bird — — | Guido — | *William G. Coesveldt, Esq.* |
| 134 | Landscape with a distant River — | Wouverman — | *Earl Granville.* |
| 135 | River Scene with Vessels — | Van Goyen — | *Earl Granville.* |
| 136 | A Girl — — — | Schalken — | *George Townley, Esq.* |
| 137 | A Sketch for his celebrated Hunting Piece — — — | Velasquez — | *Lionel Harvey, Esq.* |
| 138 | Sea Shore, a Calm — — | Vander Capella — | *H. A. J. Munro, Esq.* |
| 139 | Landscape — — | Rembrandt — | *C. Saville Onley, Esq.* |
| 140 | The Interior of St. Peters at Rome — | P. Panini — — | *Henry Broadwood, Esq.* |
| 141 | Frost Piece — — | Ruysdael — | *Right Hon. Sir Robert Peel, Bart. M. P.* |
| 142 | A Gale — — — | Vander Capella | *Marquis of Lansdowne.* |
| 143 | A Town in Holland — — | Vander Heyden | *Earl Granville.* |
| 144 | Landscape, with a Fall of Water | Ruysdael — | *Earl of Lonsdale, K. G.* |
| 145 | A Rocky Landscape, with Tobit and the Angel — — — | Salvator Rosa — | *William G. Coesveldt, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 146 | La Foire de Beson — — | Watteau — | *Henry Broadwood, Esq.* |
| 147 | Coast Scene, a Gale — — | Ruysdael — | *Robert Vernon, Esq.* |
| 148 | Landscape — — | Ruysdael — | *Earl of Lonsdale, K. G.* |
| 149 | View of St. Peters, the Vatican, &c. with the Procession of the Duc de Choiseul from Mass — — — | P. Panini — | *Henry Broadwood, Esq.* |
| 150 | Saying Grace — — | Jan Steen — | *H. A. J. Munro, Esq.* |
| 151 | A Woody Landscape, Sunset — | Rubens — | *Sir W. W. Wynne, Bt. M.P.* |
| 152 | A Man's Portrait — — | Sebastian Bourdon | *The Lady Cremorne.* |
| 153 | A Portrait — — | Frank Hals — | *Newman Smith, Esq.* |
| 154 | Finding of Moses — — | Murillo — | *Woodbine Parish, Esq.* |
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| 159 | Portrait of a Dutch Lady — | Frank Hals — | *Newman Smith, Esq.* |
| 160 | Tobit and the Angel — — | Murillo — | *Woodbine Parish, Esq.* |
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| 162 | The Adoration of the Shepherds | Juan de Carreno | *Woodbine Parish, Esq.* |
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| 165 | Romantic Landscape, with Gypsies | Teniers — | *Lord Yarborough.* |
| 166 | The finished Model for the Celebrated Picture of Paradise — — | Tintoretto — | *George Vivyan, Esq.* |
| 167 | The Shipwreck of St. Paul — | Backhuysen — | *Lady Clarke.* |
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| 169 | A Sea Piece — — — | Vander Capella | *George Townley, Esq.* |
| 170 | A Gale, with a Fleet of Dutch Men of War — — — | Backhuysen — | *Charles Bredell, Esq.* |
| 171 | The Adoration of the Kings — | Juan de Carreno | *Woodbine Parish, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
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| 173 | The Nativity — — — | | *Woodbine Parish, Esq.* |
| 174 | Entrance of Philip IV. into Pampluna | Velasquez — | *J. M. Brackenbury, Esq.* |
| 175 | A River Scene — — | Pynacker — | *The Lady Cremorne.* |
| 176 | Landscape and Cattle — — | Teniers — | *Earl Granville.* |

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OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, AND FRENCH MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

MAY, 1836.

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The Numbers on the Pictures commence at the Upper End of the North Room, in the centre; and in the Middle and South Rooms, on the left hand.

## North Room.

*North End.*

| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 1 | The Assumption of the Virgin . . | Guido | *Lord Francis Egerton.* |
| 2 | St. Thomas . . . . . | Zurbaran | *Duke of Sutherland.* |
| 3 | The Assumption of the Virgin . . | Murillo | *Lord Ashburton.* |
| 4 | St. Francis, with the Infant Saviour | Murillo | *Lord Cowley.* |
| 5 | St. Cirillo . . . . . | Zurbaran | *Duke of Sutherland.* |
| 6 | The Holy Family . . . . | Julio Romano | *George Byng, Esq. M.P.* |
| 7 | A Lady and Child . . . . | Vandyke | *Sir Abraham Hume, Bart.* |

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| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 8 | Landscape, with Mercury and the Woodman | Salvator Rosa | *George Byng, Esq. M.P.* |
| 9 | Infant St. John .. .. .. | A. Caracci | *Lord Francis Egerton.* |
| 10 | The Angels coming to Abraham .. | Murillo | *Duke of Sutherland.* |
| 11 | Venus rising from the Sea .. .. | Titian | *Lord Francis Egerton.* |
| 12 | The Watering Place .. .. | Rubens | *Duke of Buccleuch, K.G.* |
| 13 | The Virgin and Infant Saviour .. | Vandyke | *Lord Francis Egerton.* |
| 14 | The Four Ages .. .. | Titian | *Lord Francis Egerton.* |
| 15 | St. Peter .. .. .. | Guido | *Lady Sykes.* |
| 16 | The Gamblers .. .. | Caravaggio | *Robert Fergusson, Esq., of Raith, M.P.* |
| 17 | St. Peter .. .. .. | Guido | *William Wells, Esq.* |
| 18 | The Shepherd's Offering .. | Paul Veronese | *The Earl of Aberdeen, K.T.* |
| 19 | The Wife of De Vos .. .. | Vandyke | *William Wells, Esq.* |
| 20 | A Landscape .. .. | Claude | *Frederick Perkins, Esq.* |
| 21 | A Musical Party .. .. .. | Caravaggio | *Lord Ashburton.* |
| 22 | The Return of the Prodigal .. | Murillo | *Duke of Sutherland.* |
| 23 | The Enchanted Castle .. .. | Claude | *William Wells, Esq.* |
| 24 | The Holy Family, with Angels .. | Lud. Caracci | *William Wells, Esq.* |
| 25 | The Counsellor Trieste .. .. | Vandyke | *Sir Abraham Hume, Bart.* |
| 26 | The Holy Family, from the Collection of Prince Vincenzio Gonzaga, Principal Founder of the Mantua Collection, and afterwards in that of Charles I. .. .. | Raphael | *W. J. Bankes, Esq.* |

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# Middle Room.

*North End.*

| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 27 | The Sacrament of Baptism | N. Poussin | *Lord Francis Egerton.* |
| 28 | The Sacrament of Confirmation | N. Poussin | *Lord Francis Egerton.* |
| 29 | The Sacrament of Marriage | N. Poussin | *Lord Francis Egerton.* |
| 30 | The Sacrament of Penance | N. Poussin | *Lord Francis Egerton.* |
| 31 | The Sacrament of Ordination | N. Poussin | *Lord Francis Egerton.* |
| 32 | The Sacrament of the Supper | N. Poussin | *Lord Francis Egerton.* |
| 33 | The Sacrament of Extreme Unction | N. Poussin | *Lord Francis Egerton.* |
| 34 | The Portrait of Rembrandt as a Standard-Bearer | Rembrandt | *Lady Clarke.* |
| 35 | Live Poultry | Hondekoeter | *N. W. Ridley Colborne, Esq. M.P.* |
| 36 | The Wife of Rembrandt | Rembrandt | *Lady Clarke.* |
| 37 | Moses Striking the Rock | N. Poussin | *Lord Francis Egerton.* |
| 38 | An Interior, with Dutch Boors | Teniers | *Joseph Barchard, Esq.* |
| 39 | Sea-shore, with a Yacht and other vessels | Vandevelde | *Joseph Barchard, Esq.* |
| 40 | Frost-Piece, with Figures Skating | Vanderneer | *M. M. Zachery, Esq.* |
| 41 | A Calm, with Dutch Vessels | Vandevelde | *Frederick Perkins, Esq.* |
| 42 | Sea-coast, with Fishing Boats | Vandevelde | *The Right Hon. Sir Robert Peel, Bart. M.P.* |
| 43 | A River View in Holland, with Boats and Figures | Vander Capella | *S. C. Weston, Esq.* |
| 44 | Landscape and Figures | Ruysdael | *Lord Francis Egerton.* |
| 45 | A Gale, with Fishing-Boats—Man-of-War in the distance | Vandevelde | *Frederick Perkins, Esq.* |
| 46 | A Calm, with a Yacht saluting | Vandevelde | *E. W. Lake, Esq.* |
| 47 | Landscape, with Cattle | Berghem | *J. Barchard, Esq.* |

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| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 48 | Dead Game, with a Dog in a Landscape | Weenix | *N. W. Ridley Colborne, Esq. M.P.* |
| 49 | Cattle in a Landscape .. .. | P. Potter | *Lord Francis Egerton.* |
| 50 | Landscape, with a Bridge .. .. | Berghem | *Lord Francis Egerton.* |
| 51 | Landscape, with Cattle and Figures | A. Vandevelde | *Frederick Perkins, Esq.* |
| 52 | Halt of Travellers, in a Landscape | Wouverman | *William Hastings, Esq.* |
| 53 | An Encampment .. .. | Wouverman | *William Wells, Esq.* |
| 54 | Landscape, with Figures .. .. | Ruysdael | *Earl of Burlington.* |
| 55 | Goats in a Landscape .. .. | P. Potter | *M. M. Zachery, Esq.* |
| 56 | View in Padua .. .. .. | Canaletti | *Sir Abraham Hume, Bart.* |
| 57 | Grey Horse in a Landscape .. | Wouverman | *William Wells, Esq.* |
| 58 | An Encampment .. .. | Wouverman | *William Wells, Esq.* |
| 59 | Cattle and Figures in a Landscape | Berghem | *G. Morant, Esq.* |
| 60 | Landscape, with Cottages .. .. | Ruysdael | *Earl of Burlington.* |
| 61 | Temptation of St. Anthony .. | Teniers | *M. M. Zachery, Esq.* |
| 62 | Dutch Boor Sleeping .. .. | A. Ostade | *E. W. Lake, Esq.* |
| 63 | The Lover .. .. .. | Ary de Vois | *E. W. Lake, Esq.* |
| 64 | A Lady at her Toilette .. .. | F. Mieris, Sen. | *Lord Francis Egerton.* |
| 65 | Christ going to Emmaus .. | Both | *E. W. Lake, Esq.* |
| 66 | Dutch Boor in a Landscape .. | A. Ostade | *E. W. Lake, Esq.* |
| 67 | A Brisk Gale .. .. | Vandevelde | *William Hastings, Esq.* |
| 68 | Landscape .. .. .. | Seb. Bourdon | *William Hastings, Esq.* |
| 69 | Landscape View from Nature .. | Hobbima | *Earl of Burlington.* |
| 70 | Corps de Garde .. .. .. | Teniers | *G. Morant, Esq.* |
| 71 | Portrait of Cardinal Gozzadini, painted at Bologna in 1692 .. .. | Dominichino | *S. Boddington, Esq.* |
| 72 | San Julian .. .. .. | Murillo | *J. M. Brackenbury, Esq.* |
| 73 | Portrait of Signora Niccolini of Florence | Andrea del Sarto | *S. Boddington, Esq.* |
| 74 | Christ Healing the Sick in the Temple | Tintoretto | *Sir Abraham Hume, Bart.* |
| 75 | The Virgin with the Infant Jesus Sleeping | Sassa Ferrati | *J. B. Heath, Esq.* |
| 76 | Christ disputing with the Doctors .. | Paris Bordone | *J. B. Heath, Esq.* |
| 77 | The Itinerant Musician .. | F. Bol, | *Duke of Norfolk, K.G.* |
| 78 | Tantalus .. .. .. | | |

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# South Room.

| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 79 | The Market-place at Rotterdam .. | M. Zorg | *Robert Fergusson, of Raith, Esq. M.P.* |
| 80 | View in Venice .. .. | Canaletti | *Lord Prudhoe.* |
| 81 | The Meeting of Jacob and Rachael .. | Antolines | *J. M. Brackenbury, Esq.* |
| 82 | View of St. Mark's Place, Venice .. | Canaletti | *Lord Prudhoe.* |
| 83 | The Last Supper .. .. .. | Raphael | *Lord Cowley.* |
| 84 | An ancient Fresco Painting, representing the half bust of a Tibicen, or player on the double flute, from the roof of a Columbario, discovered about the year 1823, in the Vineyard of Signor Sante Ammendola, in the Via Appia .. .. .. | | *Sir M. W. Ridley, Bart. M.P.* |
| 85 | Study of Dogs .. .. | Weenix | *Sir M. W. Ridley, Bart. M.P.* |
| 86 | Eloise .. .. .. .. | Greuze | *Major-Gen. Sir J. Hanbury, K.C.H.* |
| 87 | The Holy Family (a Pasticcio) .. | Teniers | *Sir M. W. Ridley, Bart. M.P.* |
| 88 | Portrait of Lord Strafford .. .. | Vandyke | *Duke of Grafton, K.G.* |
| 89 | St. Joseph leading the Infant Saviour, who carries a basket of Carpenter's tools .. | Murillo | *J. M. Brackenbury, Esq.* |
| 90 | Landscape, with a Bridge .. | Claude | *Earl of Carlisle.* |
| 91 | A Sportsman with Dogs .. .. | Velasquez | *Lord Cowley.* |
| 92 | Landscape, with Cattle and Figures | Both | *Frederick Perkins, Esq.* |
| 93 | Santa Rosa—espousing the Infant Saviour | Murillo | *J. M. Brackenbury, Esq.* |
| 94 | Virgin of the Assumption .. | Murillo | *J. M. Brackenbury, Esq.* |
| 95 | A Repast .. .. .. | Velasquez | *Lord Cowley.* |
| 96 | Landscape and Figures .. | G. Poussin | *Earl of Coventry.* |
| 97 | Venus and Cupid .. .. | Cangiagio | *Sir Abraham Hume, Bart.* |
| 98 | A Female Portrait .. .. | L. da Vinci | *M. M. Zachery, Esq.* |
| 99 | Interior, with Dutch Boors .. | A. Ostade | *N. W. Ridley Colborne, Esq. M.P.* |
| 100 | View of a Town in Holland, with Figures, by A. Vandevelde .. .. | Vander Heiden | *E. W. Lake, Esq.* |

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| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 101 | Girl's Head .. .. .. | Greuze | *M. M. Zachery, Esq.* |
| 102 | Portrait of the Painter .. | Parmigiano | *George Byng, Esq. M.P.* |
| 103 | Portrait of the Marchese Balbi, painted at Genoa .. .. .. | Vandyke | *J. B. Heath, Esq.* |
| 104 | A mountainous Landscape, with Cattle and Figures, painted in 1655, by order of Sir Peter Lely, for Sir Ralph Banks, the ancestor of the present possessor, who has Berghem's receipt for the payment of it, which, including a frame, amounted to about £30 sterling .. .. | Berghem | *W. J. Banks, Esq.* |
| 105 | Christ's Agony in the Garden .. | Correggio | *G. Fairholme, Esq.* |
| 106 | Landscape .. .. .. | Claude | *W. Wells, Esq.* |
| 107 | Christ Scourged .. .. .. | Vandyke | *G. Fairholme, Esq.* |
| 108 | The Magdalen .. .. | Guido | *Lady Clarke.* |
| 109 | Portrait of Don Andres de Andrade and his favourite Dog .. .. .. | Murillo | *J. M. Brackenbury, Esq.* |
| 110 | Female Head .. .. | Greuze | *Major-Gen. Sir J. Hanbury, K.C.H.* |
| 111 | Landscape, with Cattle and Figures | Teniers | *Earl of Coventry.* |
| 112 | Man's Portrait .. .. .. | Velasquez | *Lord Cowley.* |
| 113 | Small whole-length Portrait of a Cardinal | Velasquez | *Lord Cowley.* |
| 114 | The Birth of St. John .. .. | Herrera | *Lord Cowley.* |
| 115 | Landscape (Evening) .. | Claude | *C. Tolcher, Esq.* |
| 116 | The Inside of the Pantheon at Rome | P. Panini | *Marquess of Abercorn.* |
| 117 | Portrait of Vandyke .. .. | Vandyke | *Duke of Grafton, K.G.* |
| 118 | Holy Family .. .. .. | Procacinni | *M. M. Zachery, Esq.* |
| 119 | Landscape (Morning) .. .. | Claude | *C. Tolcher, Esq.* |
| 120 | View on the Coast of Scheveling | Ruysdael | *Earl of Carlisle.* |
| 121 | Landscape with Figures .. .. | Hobbima and Ostade | *Robert Fergusson, of Raith, Esq. M.P.* |
| 122 | Ganymede; formerly in the possession of Signor Sante Ammendola, found with the Flute Player. No. 84. .. .. | | *Sir M. W. Ridley, Bart. M.P.* |

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1837

THE Duke of Devonshire having determined upon removing a considerable portion of his fine Collection of Pictures from his town residence to his noble mansion at Chatsworth, very liberally offered a selection of them to be exhibited at the British Gallery, before their final removal from London.

The Directors have availed themselves of this very handsome offer, and have accepted between thirty and forty, which, added to the contributions of the Duke of Sutherland, Lord Francis Egerton, Lord Northwick, Mr. Wells, Mr. Perkins, and others, will, they feel confident, make this one of the finest Exhibitions they have been enabled to offer to public view.

His Majesty, with his usual liberality and love for the Fine Arts, has been graciously pleased to allow five of his finest Dutch Pictures to be exhibited on the present occasion.

1837

# CATALOGUE

OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, AND FRENCH MASTERS,

WITH WHICH

## THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

**MAY, 1837.**

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The Numbers on the Pictures commence at the Upper End of the North Room, in the centre; and in the Middle and South Rooms, on the left hand.

# North Room.

| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 1 | Pope Gregory, with St. Francis and St. Augustine . . . . . | Guercino | *Duke of Sutherland.* |
| 2 | Nicholas Cappellus, Admiral of the Venetian Fleet . . . . . | Tintoretto | *Duke of Devonshire, K.G.* |
| 3 | Landscape, with Cattle and Figures . . | A. Vandevelde | *His Majesty.* |
| 4 | Landscape, with Cattle and Figures | K. du Jardin | *William Wells, Esq.* |
| 5 | Portraits . . . . . | Quintin Matsys | *William Wells, Esq.* |

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| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 6 | Landscape and Cattle, with Figures crossing a Brook .. .. .. | K. du Jardin | *William Wells, Esq.* |
| 7 | Merry-making .. .. .. | Teniers | *His Majesty.* |
| 8 | Phillip the Second of Spain .. | Titian | *Duke of Devonshire, K.G.* |
| 9 | A rocky Landscape, with Banditti .. | Salvator Rosa | *Duke of Devonshire, K.G.* |
| 10 | A Jew Rabbi .. .. .. | Rembrandt | *Duke of Devonshire, K.G.* |
| 11 | A Marriage .. .. .. | Velasquez | *Sir Abraham Hume, Bart.* |
| 12 | Virgin and Child, attended by Female Saints | Correggio | *Sir Thomas Baring, Bart.* |
| 13 | Study of an Old Head .. .. | Schidone | *Sir Abraham Hume, Bart* |
| 14 | View on a River, with Boats and Figures | Van Goyen | *Duke of Sutherland.* |
| 15 | Susanna and the Elders .. | Paul Veronese | *Duke of Devonshire, K.G.* |
| 16 | View in Holland, with Cattle and Figures | Vanderneer and Cuyp | *Lord Farnborough, G.C.B.* |
| 17 | The Archbishop of Spalatro .. | Tintoretto | *Duke of Devonshire, K.G.* |
| 18 | St. Francis .. .. .. | Murillo | *Frederick Perkins, Esq.* |
| 19 | The Virgin and Child, with a Choir of Angels | Jan de Mabuse | *Sir Thomas Baring, Bart.* |
| 20 | A Monk blessing a Cripple at the Door of a Convent—a Model for a large picture | Murillo | *Sir Herbert Taylor, G.C.B.* |
| 21 | Portrait of Lorenszo Pucci, in his Robe of Office as Grand Penitentiary. It was for this Cardinal, who was a great favourite of Leo X., that Raphael painted his famous picture of St. Cecilia .. .. | Raphael | *Rt. Hon. Sir R. Gordon, G.C.B.* |
| 22 | St. Jerome in his Chamber .. .. | Albert Durer | *Sir Thomas Baring, Bart.* |
| 23 | Dead Christ .. .. .. | Guido | *Lady Clarke.* |
| 24 | Landscape, with Travellers .. .. | Cuyp | *His Majesty.* |
| 25 | Don Balthazar, son of Philip IV. .. | Valesquez | *William Wells, Esq.* |
| 26 | Architecture, with Figures representing the Marriage in Cana .. .. .. | Paulo Panini | *Duke of Sutherland.* |
| 27 | Moses and the Burning Bush .. .. | Bassan | *Duke of Devonshire, K.G.* |
| 28 | Christ bearing his Cross .. .. | Morales | *Sir Thomas Baring, Bart.* |
| 29 | The Circumcision: a Model for the Picture in the Church of St. Rocque, Venice .. | F. Barrocci | *Sir Abraham Hume, Bart.* |

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| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 30 | Flight into Egypt; from the Sampieri Gallery at Bologna .. .. .. | Benvenuto Garofolo | *Rt. Hon. Sir R. Gordon, G.C.B.* |
| 31 | A Dutch Family, &c.—Man cleaning Fish | A. Ostade | *M. M. Zachery, Esq.* |
| 32 | A Road through Corn Fields .. | Ruysdael | *Earl of Burlington.* |
| 33 | Cottages in a Landscape .. .. | Wynants | *Charles Bredel, Esq.* |
| 34 | View of a Town in Holland .. | V. Heiden and A. Vendevelde | *Lord Ashburton.* |
| 35 | A Trumpeter waiting for the orders of his Officer .. .. .. .. | Terburg | *H. T. Hope, Esq., M.P.* |
| 36 | A Calm .. .. .. | W. Vandevelde | *George Byng, Esq., M.P.* |
| 37 | Dogs quarrelling in a Larder .. | Snyders | *Hon. Phillip Pierrepont.* |
| 38 | Strife between Abraham and Lot's Herdsmen | Pietro da Cortona | *Duke of Devonshire, K.G.* |
| 39 | Poulterer's Shop—a Woman bargaining for Rabbits .. .. .. .. | W. Mieris | *William Wells, Esq.* |
| 40 | Landscape, with a Fall of Water .. | Pynacker | *Duke of Sutherland.* |
| 41 | A Herdsman, with Cattle in a Landscape | Berghem | *G. Byng, Esq., M.P.* |
| 42 | An Interior, with the Portraits of the Painter and his Wife .. .. .. | Jan Steen | *Lord Ashburton.* |
| 43 | Figures, with Fish in a Larder .. | Wm. Mieris | *William Wells, Esq.* |
| 44 | Rustic Courtship .. .. .. | A. Vandevelde | *E. W. Lake, Esq.* |
| 45 | A Landscape, with Cottages—Sunset | Rembrandt | *Sir Thomas Baring, Bart.* |
| 46 | La Petite Pleureuse .. .. | Greuze | *Sir Abraham Hume, Bart.* |
| 47 | The Battle between Alexander and Porus | Berghem | *Sir Robert Price, Bart., M.P.* |
| 48 | Portrait of Navagero, a Venetian Nobleman and celebrated Latin Poet .. .. | Titian | *Sir Abraham Hume, Bart.* |
| 49 | Portrait of Vesalius .. .. | Tintoretto | *Sir Charles Burrell, Bt., M.P.* |
| 50 | Reception of a Spanish Prince at a Monastery | Velasquez | *Duke of Sutherland.* |
| 51 | A Rocky Landscape, with Boats and Figures | Salvator Rosa | *Duke of Devonshire, K.G.* |
| 52 | Moonlight . .. .. .. | Vanderneer | *Joseph Barchard, Esq.* |
| 53 | Jacob wrestling with the Angel .. | Salvator Rosa | *Duke of Devonshire, K.G.* |
| 54 | St. Anthony .. .. .. | Murillo | *Frederick Perkins, Esq.* |
| 55 | An Old Man meditating .. .. | Rembrandt | *Duke of Devonshire, K.G.* |
| 56 | David vanquishing Goliah .. .. | Salvator Rosa | *Duke of Devonshire, K.G.* |

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| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 57 | Landscape, with Figures .. | Swanivelde | *Charles Bredel, Esq.* |
| 58 | Jacob's Dream .. .. .. | Salvator Rosa | *Duke of Devonshire, K.G.* |
| 59 | *L'Umana Fragilita* .. .. | Salvator Rosa | *Lord Northwick.* |
| 60 | Portrait of a Spanish Gentleman .. | Murillo | *Mrs. Hicks.* |
| 61 | The Holy Family, with Angels bringing Presents to the Saviour .. .. | N. Poussin | *Duke of Devonshire, K.G.* |
| 62 | Lady with a Fan .. .. .. | Rembrandt | *His Majesty.* |
| 63 | St. Andrew .. .. .. | Zurbaran | *Duke of Sutherland.* |

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# Middle Room.

| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 64 | Five Boors at an open Window, Carousing | A. Ostade | *E. W. Lake, Esq.* |
| 65 | Soldiers Gambling .. .. .. | Pietro de la Vecchia | *Sir Robert Price, Bart. M.P.* |
| 66 | Landscape and Figures .. .. | Ruysdael | *Sir Robert Price, Bart. M.P.* |
| 67 | St. Peter denying Christ .. .. | Velasquez | *Viscount Powerscourt.* |
| 68 | St. Jerome .. .. .. | Guido | *Lord Northwick.* |
| 69 | Esther before Ahasuerus .. .. | Le Sueur | *Duke of Devonshire, K.G.* |
| 70 | A River Scene, with Boats and Figures | Cuyp | *Sir Robert Price, Bart., M.P.* |
| 71 | Landscape.—Painted when he was 12 years old .. .. .. .. | Ruysdael | *C. T. Tower, Esq.* |
| 72 | Landscape—a Sandy Road .. .. | Ruysdael | *Sir Herbert Taylor, G.C.B.* |
| 73 | A Portrait, supposed to be John Lutma, the Goldsmith .. .. .. | Rembrandt | *Sir William Middleton, Bart.* |
| 74 | His Own Portrait .. .. | Jan Miel | *Duke of Devonshire, K.G.* |
| 75 | A Girl at Work .. .. .. | N. Maes | *Lord Francis Egerton, M.P.* |
| 76 | A Philosopher in his Study .. | S. Koninck | *Lord Francis Egerton, M.P.* |
| 77 | Landscape, with Cattle and Figures .. | Cuyp | *Frederick Perkins, Esq.* |
| 78 | Christ calling St. Peter .. .. | Pietro da Cartona | *Duke of Devonshire, K.G.* |

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| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 79 | Interior of a Kitchen, a Woman paring Apples | J. B. Van Slingelandt | *Lord Francis Egerton, M.P.* |
| 80 | A Child receiving Religious Instruction | Rembrandt | *Lord Francis Egerton, M.P.* |
| 81 | Christ's Charge on delivering the Keys to St. Peter. This Picture was presented by Rubens, to be placed over the Monument of Peter Brughell, in the Church of Notre Dame de la Chapelle at Brussels . . | Rubens | *Lord Northwick.* |
| 82 | A Girl feeding Chickens . . | Crespi | *Sir Thomas Baring, Bart.* |
| 83 | A mountainous Landscape, with Cattle and Figures, on the Banks of a River . . | Berghem | *Duke of Devonshire, K.G.* |
| 84 | A Child, with an Attendant, offering Fruit | Gasper Netcher | *William Wells, Esq.* |
| 85 | San Jerome, in a Landscape . . . . | Titian | *Duke of Devonshire, K.G.* |
| 86 | Salvator Mundi . . . . | Carl Dolce | *Duke of Devonshire, K.G.* |
| 87 | The Portrait of Thomas Parr . . . . | Rubens | *Sir Robert Price, Bart., M.P.* |
| 88 | Alexander bidding adieu to the Family of Darius, from the Tanari Palace, Bologna | Ludovico Carraci | *Rt.Hon.SirR.Gordon,G.C.B.* |
| 89 | Landscape, the Fall at Tivoli . . . . | G. Poussin | *Duke of Devonshire, K.G.* |
| 90 | Landscape and Figures . . . . | G. Poussin | *Duke of Devonshire, K.G.* |
| 91 | Landscape, with Sportsmen and Dogs . . | G. Poussin | *Duke of Devonshire, K.G.* |
| 92 | Landscape, with a Fall of Water . . | G. Poussin | *Duke of Devonshire, K.G.* |
| 93 | Landscape, with Figures, on the Bank of a River . . . . . | G. Poussin | *Duke of Devonshire, K.G.* |
| 94 | Tobit and the Angel . . . . | Salvator Rosa | *Duke of Devonshire, K.G.* |
| 95 | Landscape . . . . . | Rembrandt | *Sir Robert Price, Bart., M.P.* |
| 96 | Head of a young Man . . . . | Pietro de la Vecchia | *Sir Robert Price, Bart., M.P.* |
| 97 | Landscape . . . . . | Rembrandt | *Sir Robert Price, Bart., M.P.* |
| 98 | The Crucifixion . . . . | Salvator Rosa | *Duke of Devonshire, K.G.* |
| 99 | Portrait of Marchino, the faithful servant of Guido Reni; from the Aldovrandi Collection . . . . . | Guido | *Rt.Hon.Sir R.Gordon,G.C.B.* |
| 100 | Head of a Spanish Girl . . . . | Murillo | *Sir Thomas Baring, Bart.* |
| 101 | The Holy Family, with a group of Angels | Murillo | *Duke of Devonshire, K.G.* |

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| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 102 | Landscape, with Nymph going to bathe | {Both and Polenburg} | *M. M. Zachery, Esq.* |
| 103 | The Infant Moses .. . | Murillo | *Duke of Devonshire, K.G.* |
| 104 | Ecce Homo .. .. .. | Guercino | *Rt.Hon.Sir R.Gordon,G.C.B.* |
| 105 | David, with the Head of Goliah. This Picture belonged to Pope Benedict XIV., and was purchased from a descendant of the Lambertini family, of which the Pope was a distinguished member .. .. | Domenichino | *Rt.Hon.Sir R.Gordon,G.C.B.* |
| 106 | Landscape, with a Mill. Painted at the age of ten years .. .. .. | Ruysdael | *Earl of Burlington.* |
| 107 | Interior of a Room, with Figures at Cards | De Hooge | *His Majesty.* |
| 108 | A Boy piping .. .. .. | Murillo | *Sir Thomas Baring, Bart.* |
| 109 | A woody Landscape .. .. | Ruysdael | *C. T. Tower, Esq.* |
| 110 | Cupids with Leopards .. .. | N. Poussin | *Wm. Hastings, Esq.* |
| 111 | A Milk Girl .. .. .. | N. Maes | *Charles Brind, Esq.* |
| 112 | Salmacis and Hermaphroditus .. | Albano | *W. G. Coesvelt, Jun. Esq.* |
| 113 | Frost Piece, with Figures skaiting .. | Vander Neer | *Charles Bredel, Esq.* |
| 114 | Belisarius .. .. .. | Murillo | *Duke of Devonshire, K.G.* |
| 115 | A Forest Scene .. .. | Hobbima | *Earl of Burlington.* |
| 116 | An Attack of a Town .. .. | Wouvermans | *Lord Northwick.* |
| 117 | Europa .. .. .. | Albano | *W. G. Coesvelt, Jun. Esq.* |
| 118 | Landscape and Waterfall .. .. | Ruysdael | *M. M. Zachery, Esq.* |
| 119 | A Vase, with Flowers, Insects, and a Bird's-Nest .. .. .. | P. F. Van Brussel | *Lord Northwick.* |
| 120 | Cattle in a Landscape .. .. | A. Vandevelde | *M. M. Zachery, Esq.* |
| 121 | Head of an elderly Female .. | Rembrandt | *Sir Wm. Middleton, Bart.* |
| 122 | Head of a Friar .. .. .. | Titian | *Sir Robert Price, Bart., M.P.* |

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# South Room.

| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 123 | The Master and Scholar—from the Mareschalchi Collection, at Bologna .. | Caravaggio | *Rt. Hon. Sir Robert Gordon, G.G.B.* |
| 124 | View of St. Mark's Place, Venice .. | Carle Varies | *Earl of Tyrconnell.* |
| 125 | The Rialto, at Venice .. .. | Canaletto | *Sir Thomas Baring, Bart.* |
| 126 | View of the Doge's Palace, at Venice | Carle Varies | *Earl of Tyrconnell.* |
| 127 | Le Petit Boudeur .. .. .. | Greuze | *Edward W. Lake, Esq.* |
| 128 | His own Portrait .. .. | K. du Jardin | *Sir Thomas Baring, Bart.* |
| 129 | St. Martin dividing his Cloak .. .. | Pordenone | *Sir Abraham Hume, Bart.* |
| 130 | Cattle in a Landscape .. .. | K. du Jardin | *Sir Robert Price, Bart., M.P.* |
| 131 | Landscape—Sunset.. .. .. | Teniers | *Duke of Devonshire, K.G.* |
| 132 | An Artist in his Study .. .. | G. Dow | *Charles Brind, Esq.* |
| 133 | Holy Family .. .. .. | Schidone | *Sir Herbert Taylor, G.C.B.* |
| 134 | A Man Smoking .. .. | Slinglandt | *Charles Brind, Esq.* |
| 135 | Medona .. .. .. .. | Albano | *M. M. Zachery, Esq.* |
| 136 | Sea-shore .. .. .. | Wouvermans | *Charles Brind, Esq.* |
| 137 | A Cavern, with Cattle and Figures .. | Berghem | *Sir Robert Price, Bart., M.P.* |
| 138 | Landscape, with Building and Figures | G. Poussin | *William Hastings, Esq.* |
| 139 | An Infant, supposed to be one of the Royal Children, Spain .. .. .. | Velasquez | *Marquis of Lansdowne, K.G.* |
| 140 | The Deluge .. .. .. | Bassan | *Sir Chas. Burrell, Bt., M.P.* |
| 141 | A Fresh Breeze, with Men of War in the Distance .. .. .. | Vandevelde | *Lord Francis Egerton.* |
| 142 | An Inn Door, with Travellers refreshing | Isaac Ostade | *Frederick Perkins, Esq.* |
| 143 | Portraits of the Prince and Princess of Orange .. .. .. | Jordaens | *Duke of Devonshire, K.G.* |
| 144 | Building the Ark .. .. .. | Bassan | *Sir Charles Burrell, Bt., M.P.* |
| 145 | Fishing Boats, with Men of War in the Distance .. .. ... | J. M. W. Turner | *Lord Francis Egerton.* |

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| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 146 | Les Fourgeons Tallandiers .. .. | Metzu | *Edward W. Lake, Esq.* |
| 147 | Model for the large Picture, the Presentation of the Virgin in the Temple, in the Stalla sihaula della Carita, at Venice .. | Titian | *Sir Abraham Hume, Bart.* |
| 148 | Dogs, with Dead Game .. .. | Fyt | *The Hon. J. Coventry.* |
| 149 | Silence .. .. .. | Schidone | *Sir Abraham Hume, Bart.* |
| 150 | Salvator Mundi .. .. .. | Guido | *H. T. Hope, Esq., M.P.* |
| 151 | Landscape, with Figures dancing | Maucheron | *Duke of Sutherland.* |
| 152 | The March of an Army .. .. | Bourgognone | *Earl of Burlington.* |
| 153 | Our Saviour's Charge to Peter .. | L. Carracci | *Lord Northwick.* |
| 154 | An Equestrian Portrait of Don Luis de Haro, Minister to Philip IV. at the Treaty of the Pyrenees. | Velasquez | *Lord Northwick.* |
| 155 | A Landscape, with Cattle under the shade of a Tree .. .. .. | K. du Jardin | *Lady Clarke.* |
| 156 | Horses going to Water .. .. | Wouvermans | *Frederick Perkins, Esq.* |
| 157 | A Landscape, with Cattle and Figures .. | A. Vandevelde | *Lady Clarke.* |
| 158 | A Battle .. .. .. | Bourgognone | *Earl of Burlington.* |
| 159 | The Virgin grieving for the Death of Christ, supported by Mary Magdalen .. | Domenichino | *Rt. Hon. Sir R. Gordon, G.C.B.* |
| 160 | Conversation .. .. .. | Watteau | *Sir Thomas Baring, Bart.* |
| 161 | Mars and Venus .. .. .. | Giorgione | *Sir Abraham Hume, Bart.* |
| 162 | Sea Piece—a squal coming on .. | J. Ruysdael | *Edward Lake, Esq.* |
| 163 | The Marriage of Saint Catherine, from the Sampieri Gallery at Bologna .. | Bonviccino, called Moretto | *Rt. Hon. Sir R. Gordon, G.C.B.* |
| 164 | A Musical Party .. .. | Watteau | *— Rochard, Esq.* |
| 165 | Head of our Saviour .. .. | Morales | *George Vivian.* |
| 166 | Landscape, with Cattle .. .. | Ruysdael | *C. T. Tower, Esq.* |
| 167 | Charles the First .. .. .. | Cornel. Jansen | *Duke of Devonshire, K.G.* |
| 168 | The Crucifixion .. .. | Murillo | *J. M. Brackenbury, Esq.* |
| 169 | The Country Surgeon .. .. | Jan Steen | *M. J. Barnes, Esq.* |

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| No. | Subjects. | Masters. | Proprietors. |
|---|---|---|---|
| 170 | Adoration of the Magi. The Portraits of the two brothers (Hubert and Jean) are introduced looking through the casement of a window, and Philip the good Duke of Burgundy is represented as the principal of the Magi . . . . . | Jean Van Eyck, b. A.D. 1370 | *Lord Northwick.* |
| 171 | A gentle Breeze . . . . | W. Vandevelde | *Lord Northwick.* |
| 172 | The Last Supper. This Picture was formerly in the Chiesa di San Justizia at Padua . . . . . | Tintoretto | *Viscount Powerscourt.* |
| 173 | Landscape, with Mercury and Battus | Claude | *Duke of Devonshire, K.G.* |
| 174 | The Marriage of Canaan . . . . | Jan Steen | *Lord Northwick.* |
| 175 | A Woody Landscape, with Sportsmen | Hackart | *Marquis of Lansdowne, K.G.* |
| 176 | Boors quarrelling . . . . . | Brouwer | *M. J. Barnes, Esq.* |
| 177 | The Virgin of the Crescent. A model for a large Picture . . . . . | Murillo | *J. M. Brackenbury, Esq.* |
| 178 | Mary Queen of Scots . . . . | F. Zucchero | *Duke of Devonshire, K.G.* |
| 179 | A Calm . . . . . | W. Vandevelde | *Lord Northwick.* |
| 180 | A Hawking Party . . . . | Berghem | *J. Barchard, Esq.* |
| 181 | The Alpine Pass . . . . . | Berghem | *C. W. Lake, Esq.* |
| 182 | The Holy Family . . . . | Innocenzio da Imola | *Rt. Hon. Sir R. Gordon, G.C.B.* |
| 183 | A Bacchanalian Boy . . . . | Murillo | *Miss C. Brackenbury.* |

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10300

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THE RIGHT HON. LORD FRANCIS EGERTON, M. P.

DEPUTY PRESIDENT.

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1838.

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Owing to the interest excited by the Two Historical Works of P. de la Roche, recently brought into this country, the Directors have much pleasure in placing them in the present Exhibition of Antient Masters. If exhibited among the Works of the Modern Artists, they would necessarily have occupied the room of many Pictures intended for sale.

1838

# CATALOGUE

OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, AND FRENCH MASTERS.

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1838.

---

The Numbers on the Pictures commence at the Upper End of the North Room, in the centre; and in the Middle and South Rooms, on the left hand.

## North Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Lord Strafford going to Execution - | P. De la Roche | *Duke of Sutherland.* |
| | "The next morning," says Laud, "as he past by, he turned towards me and took the solemnest leave that I think was ever, by any at distance, taken one of another." Solemn indeed it was, beyond all example; for Strafford halted before the window, and when his old and venerable friend came to it, bowed himself to the ground and said, "My Lord, your prayers and your blessings!" Laud lifted up his hands and bestowed both, and then overcome with grief, fell to the ground senseless; while Strafford, bowing himself a second time, said, "Farewell, my Lord, God protect your innocency." *Southey. Book of the Church.* | | |
| 2 | The Infante, Son of Philip IV., at the Manège - - - | Velasquez | *Samuel Rogers, Esq.* |

1030



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 3 | Mercury and Argus | Salvator Rosa | *Viscount Alford, M. P.* |
| 4 | A Saint at Devotion | J. D. Cabezalero | *Duke of Sutherland.* |
| 5 | St. John with the Lamb | Murillo | *Sir Simon Clarke, Bart.* |
| 6 | The Boar Hunt | Velasquez | *Lord Cowley.* |
| 7 | Portrait of a Venetian Noble | Giorgione | *E. W. Lake, Esq.* |
| 8 | A group of Peasants | Murillo | *Sir Charles Coote, Bart.* |
| 9 | Portrait of Tasso | L. Bassan | *Viscount Alford, M. P.* |
| 10 | The Virgin and Child, with St. John presenting a bird | F. Zurbaran | *Duke of Sutherland.* |
| 11 | The Good Shepherd | Murillo | *Sir Simon Clarke, Bart.* |
| 12 | Portrait of Cornelius Van Hooft, the translator of Homer into Dutch | Rembrandt | *Viscount Alford, M. P.* |
| 13 | Venus at her toilet | Tintoretto | *Duke of Sutherland.* |
| 14 | Portrait of a Bolognese Nobleman | Parmegiano | *Duke of Sutherland.* |
| 15 | Landscape with Figures | Ruysdael | *George Vivian, Esq.* |
| 16 | Cattle in a Landscape | Berghem | *Charles Bredel, Esq.* |
| 17 | Sea Shore, with Boats and Figures | W. Vandevelde | *Charles Bredel, Esq.* |
| 18 | Landscape, with Buildings and Figures | Teniers | *William Wells, Esq.* |
| 19 | A Dutch Family | Gonzales | *William Wells, Esq.* |
| 20 | Landscape, with Fishermen | Teniers | *William Wells, Esq.* |
| 21 | Banditti in a Landscape | P. della Vecchia | *Duke of Sutherland.* |
| 22 | Lady and Child | Vandyke | *Viscount Alford, M. P.* |
| 23 | A Cabaret, with Boors at a Table: the Artist has introduced his own Portrait | A. Ostade | *E. Higginson, Esq.* |
| 24 | A Female knitting | G. Netscher | *Colonel Fitzgibbon.* |
| 25 | An Old Woman reading | Van Toll | *Lord Francis Egerton, M.P.* |
| 26 | An Old Man reading | Van Toll | *Lord Francis Egerton, M.P.* |
| 27 | An Italian Landscape, with Cattle and Figures | K. du Jardin | *Joseph Barchard, Esq.* |
| 28 | Interior of a Kitchen | Maes | *E. W. Lake, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 29 | A Female at a window - - | Metzu | *R. Vernon, Esq.* |
| 30 | The Brother of Philip IV. of Spain - | Velasquez | *Sir Robert Price, Bart. M.P.* |
| 31 | A Conference - - | Velasquez | *Duke of Sutherland.* |
| 32 | The Conde Duke d'Olivarez - | Velasquez | *Sir R. Price, Bart. M.P.* |
| 33 | The Counsellor Triest - - | Vandyke | *Viscount Alford, M.P.* |
| 34 | Landscape, with Diana and her Nymphs | Dominichino | *George Byng, Esq., M. P.* |
| 35 | A Musical Party - - - | Valentin | *Lord Francis Egerton, M.P.* |
| 36 | Portrait of a Natural Son of the Duke d'Olivarez, from the Altamira Collection | Velasquez | *Lord Francis Egerton, M.P.* |
| | The history of the recognition of this young man by his father, then Prime Minister of Philip IV., is to be found in the last volume of Le Sage's novel. The padlock which he holds in his right hand is probably the decoration of the Order of Alcantara, mentioned by Gil Blas as one of the favours conferred upon him at the instance of the favourite, and the costume a specimen of the new outfit which, on the same authority, we learn was provided. It may be conjectured that the picture was left unfinished, in consequence of the Minister's fall from power, which occurred soon after the act of recognition. The feathers of the hat are obviously merely sketched. | | |
| 37 | A River Scene, with Boats and Figures | Cuyp | *Viscount Alford, M. P.* |
| 38 | The Holy Family, with Saints in a Landscape - - - | Titian | *George Byng, Esq., M. P.* |
| 39 | Christ disputing with the Doctors - | Spagnoletto | *Lord Francis Egerton, M.P.* |
| 40 | Christ blessing Little Children, from Marshal Soult's Collection - - | P. Legote | *Duke of Sutherland.* |
| 41 | A Man drinking - - | Murillo | *Colonel Fitzgibbon.* |
| 42 | The Holy Family, in a Landscape - | Campagnola | *Sir Robert Price, Bart, M.P.* |

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# Middle Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 43 | An Engagement between the English and Dutch Fleets - - | W. Vandevelde | *Lord Francis Egerton, M.P.* |
| 44 | The Entombment of Christ - | Schiavone | *Duke of Sutherland.* |
| 45 | Fox and Cranes - - | Snyders | *Viscount Alford, M. P.* |
| 46 | The Annunciation - - | Carlo Maratti | *Viscount Alford, M. P.* |
| 47 | Landscape, with the Fable of Mercury and Argus: from the Collection of the Duchess de Berri - - | A. Vandevelde | *E. Higginson, Esq.* |
| 48 | St. Matthew with the Angel - | Carlo Dolce | *Sir Simon Clarke, Bart.* |
| 49 | St. Jerome - - - | L. da Vinci | *W. Feilden, Esq., M. P.* |
| 50 | Christ with his Disciples at Emmaus | Spagnoletto | *Duke of Sutherland.* |
| 51 | A Village Fête - - - | Teniers | *Rev. John Vane.* |
| 52 | The Dead Bird - - - | Greuze | *General Ramsay.* |
| 53 | The Guardian Angel - - | A. Veronese | *George Vivian, Esq.* |
| 54 | St. Francis in ecstasy - - | Zurbaran | *Lord Cowley.* |
| 55 | The Death of the Virgin - | Murillo | *John Biddulph, Esq.* |
| 56 | The Bonnet Rouge - - | Teniers | *George Byng, Esq., M. P.* |
| 57 | The Draught Players - - | Eckhout | *Duke of Sutherland.* |
| 58 | Interior, with Dutch Boors - | Teniers | *N. W. Ridley Colborne, Esq.* |
| 59 | Landscape, with Horses watering - | Wouverman | *Robert Vernon, Esq.* |
| 60 | The Flight into Egypt - | Rubens | *Viscount Alford, M. P.* |
| 61 | An Allegory, a sketch - - | Rubens | *Viscount Alford, M. P.* |
| 62 | Christ bearing his Cross - - | Caravaggio | *Lady Dover.* |

| No. | Subjects. | Painters. | Proprietors |
|---|---|---|---|
| 63 | A Kermesse at the Village of Warment; the Artist has introduced the portrait of himself and family, with his contemporary brothers in art, A. Ostade, F. Hals, Van Goyen, &c. - - | Jan Steen | *E. Higginson, Esq.* |
| 64 | The Angel appearing to Hagar - | Mola | *Viscount Alford, M. P.* |
| 65 | Hippolytus thrown from his Car - | Rubens | *Viscount Alford, M. P.* |
| 66 | Portrait of the Doge Gritti - | Titian | *Viscount Alford, M. P.* |
| 67 | Head of a Boy - - - | Murillo | *Lord Cowley.* |
| 68 | A Dutch Farm - - - | Rembrandt | *Viscount Alford, M. P.* |
| 69 | An Elderly Female - - | A. Ostade | *Robert Vernon, Esq.* |
| 70 | A Dutch Kitchen Maid by candle light | Schalken | *Charles Bredel, Esq.* |
| 71 | A View in Haerlem Wood, with Figures - | Hobbema<br>B. Graat | *E. Higginson, Esq.* |
| 72 | Portrait of Martin Luther - - | Pordenone | *Viscount Alford, M. P.* |
| 73 | Landscape with Cattle and Figures | Smith of Chichester | *I. S. Harford, Esq.* |
| 74 | Portrait of a Knight of Calatrava - | Murillo | *Viscount Alford, M. P.* |
| 75 | Landscape with Figures - - | Both | *George Byng, Esq., M. P.* |
| 76 | A Dutch Family - - | W. Mieris | *Lady Mildmay.* |
| 77 | The Annunciation, a sketch - | Rubens | *Viscount Alford, M. P.* |
| 78 | Christ crowned with thorns - - | Lud. Caracci | *Duke of Sutherland.* |
| 79 | Head of a Girl - - - | Greuze | *Right. Hon. T. Spring Rice, M. P.* |
| 80 | Landscape, with Cattle and Figures - | Ruysdael | *S. C. Weston, Esq.* |
| 81 | Holy Family - - | Coello | *Lord Cowley.* |
| 82 | Christ in the House of the Pharisee - | Bassan | *Lady Dover.* |
| 83 | Landscape and Cattle - - | Eglon Vander Neer | *William Wells, Esq.* |
| 84 | Landscape with Figures - - | Decker & A. Ostade | *Charles Heusch, Esq.* |
| 85 | Fruit and Flowers - - | Van Os | *Robert Vernon, Esq.* |
| 86 | The Wife of Rubens - - | Rubens | *Lord Francis Egerton, M.P.* |
| 87 | The Virgin and Child with St. John - | Andrea del Sarto | *Duke of Sutherland.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 88 | The Incredulity of St. Thomas - | Caravaggio | *George Byng, Esq., M. P.* |
| 89 | Fruit and Flowers - - | Van Huysum | *Charles Heusch, Esq.* |
| 90 | The Raree Showman - - | W. Mieris | *Charles Heusch, Esq.* |
| 91 | The Chateau of Rosindal - - | J. V. Heyden & A. Vandevelde | *Charles Heusch, Esq.* |
| 92 | The Favorite - - - | Greuze | *Colonel Fitzgibbon.* |
| 93 | The Virgin of the Crescent - | Alonzo Cano | *Lord Cowley.* |
| 94 | Monks - - | Subleyras | *Charles Towneley, Esq.* |
| 95 | St. John writing the Revelations - | Carlo Dolce | *Sir Simon Clarke, Bart.* |

## South Room.

| | | | |
|---|---|---|---|
| 96 | The Pantheon and Market-place at Rome | Canaletto | *N. W. Ridley Colborne, Esq.* |
| 97 | Dead Christ in the lap of the Virgin - | A. Mantegna | *Colonel Cornwall.* |
| 98 | A Philosopher in his Study - | Bramer | *Lieut. Gen. W. Thornton.* |
| 99 | St. Andrew - - - | Tintoretto | *Lord Cowley.* |
| 100 | The Entombment of Christ - | Pordenone | *Viscount Alford, M.P.* |
| 101 | St. Peter - - - | Spagnoletto | *Lord Cowley.* |
| 102 | A Sketch - - - | Velasquez | *Lord Cowley.* |
| 103 | Salvator Mundi - - | L. da Vinci | *Charles Towneley, Esq.* |
| 104 | Landscape - - - | Rembrandt | *Sir Charles Coote, Bart.* |
| 105 | A Battle Piece - - | Salvator Rosa | *E. W. Lake, Esq.* |
| 106 | Landscape and Cattle - - | Berghem | *E. W. Lake, Esq.* |
| 107 | The Virgin of the Crescent - | Murillo | *George Vivian, Esq.* |
| 108 | Landscape with Buildings and Figures | Ferg | *J. Bellamy, Esq.* |
| 109 | Landscape with Buildings and Figures | Ferg | *J. Bellamy, Esq.* |
| 110 | The Nativity - - | Julio Romano | *Lord Cowley.* |
| 111 | The Holy Family with Angels - | Correggio | *Viscount Alford, M.P.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 112 | The Shepherds' Offering - | Vandyke | *Viscount Alford, M.P.* |
| 113 | Study of a Horse - - | Vandyke | *Viscount Alford, M.P.* |
| 114 | A Venetian Senator - - | Tintoretto | *George Vivian, Esq.* |
| 115 | A Masquerade Scene - - | Dietricy | *General Ramsay.* |
| 116 | Landscape, with a Man shooting Wild Fowl - - - | Teniers | *Viscount Alford, M.P.* |
| 117 | Captives - - - | Rubens | *Viscount Alford, M.P.* |
| 118 | A Flemish Entertainment - | Jan Steen | *Sir Charles Coote, Bart.* |
| 119 | The Scourging of Christ - - | Lud. Caracci | *Viscount Alford, M.P.* |
| 120 | An Engagement between the English and Dutch Fleets - - | Vandevelde | *Viscount Alford, M. P.* |
| 121 | A Merry Making - - | Van Harp | *Lord Cowley.* |
| 122 | A Dutch Family - - - | Maes | *Duke of Sutherland.* |
| 123 | A Venetian Senator - - | Tintoretto | *George Vivian, Esq.* |
| 124 | The late Sir Abraham Hume, Bart. | Sir J. Reynolds | *Viscount Alford, M. P.* |
| 125 | An Incantation - - - | Teniers | *The Count St. Martin D'Aglie.* |
| 126 | Landscape with Figures - - | Claude | *Sir Simon Clarke, Bart.* |
| 127 | The Infant Christ Sleeping - | Murillo | *E. W. Lake, Esq.* |
| 128 | The Triumph of Galatea - | Albano | *W. Feilden, Esq. M. P.* |
| 129 | The Ecce Homo - - - | Carlo Dolce | |
| 130 | King Charles I. in the Guard Room | P. de la Roche | *Lord Francis Egerton, M.P.* |

The following passage from Sanderson's Life of Charles I. explains the subject of this picture—"After sentence, the King being carried away, was mocked of the soldiers (suffering many things, like Christ), they laying aside all reverence to sovereignty, acted triumph on the prisoner, crying out, 'Justice, justice!' That one defiled his venerable face with spittle, I abhor to say it, was wittingly done, but we are assured he wiped it off with his handkerchief; they puffed tobacco fume (no smell to him more offensive) and cast their tobacco pipes at his feet."

| | | | |
|---|---|---|---|
| 131 | St. John - - - | Annibale Caracci | *Viscount Alford, M. P* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 132 | Landscape - - - | Gaspar Poussin | *H. Taylor, Esq.* |
| 133 | A Woman paring Apples - - | Maes | *Duke of Sutherland.* |
| 134 | Rebecca at the Well - - | P. Veronese | *Viscount Alford, M. P.* |
| 135 | Landscape - - - | Ruysdael, painted at the age of 12. | *G. Wilbraham, Esq. M. P.* |
| 136 | The Church of the Trinità del Monte at Rome, where Claude was buried | Claude | *The Count St. Martin D'Aglie.* |
| 137 | The Doge's Palace at Venice - | Canaletto | *William Wells, Esq.* |
| 138 | Landscape with Cattle and Figures - | Huysman | *Sir Charles M. Burrell, Bart. M. P.* |
| 139 | Portrait of the Doge Marino Grimani | Tintoretto | *Duke of Sutherland.* |
| 140 | A Dead Swan, Peacock, &c. - | Weenix | *Viscount Alford, M. P.* |
| 141 | The Bridge at Verona - | Canaletto | *Lady Dover.* |
| 142 | St. Mark's Place, at Venice - | Canaletto | *William Wells, Esq,* |
| 143 | Landscape with Cattle and Figures - | Huysman | *Sir Charles M. Burrell, Bart. M. P.* |
| 144 | Portrait of a Gentleman | Mireveldt | *Lord Francis Egerton, M.P.* |
| 145 | View of Antwerp - - | Van Goyen | *G. Wilbraham, Esq. M. P.* |
| 146 | Dead Game with Fruit - - | Jan Fyt | *G. Wilbraham, Esq. M.P.* |
| 147 | Twelfth Night - - - | Jan Steen | *E. W. Lake, Esq.* |
| 148 | Storm at Sea - - - | Vandevelde | *Sir R. Price, Bart. M. P.* |

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*Keeper.*

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1839

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## FINE ARTS IN THE UNITED KINGDOM.

FOUNDED, JUNE 4, 1805,

OPENED, JANUARY 18, 1806.

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PATRONESS.

HIS GRACE THE DUKE OF SUTHERLAND,

PRESIDENT.

THE RIGHT HON. LORD FRANCIS EGERTON, M.P.

DEPUTY PRESIDENT.

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1839.

PRICE ONE SHILLING.

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1839

# CATALOGUE

OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, AND FRENCH MASTERS.

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1839.

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The Numbers on the Pictures commence at the Upper End of the North Room, in the centre; and in the Middle and South Rooms, on the left hand.

## North Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | An Altar-piece, the upper part of which represents the Virgin Mary and the Infant Jesus, with two angels playing on musical instruments. In the lower part are seen Lewis King of France, St. Joseph, St. Francis, and St. Augustine presenting to the Virgin Mary a youth in a kneeling posture in the Spanish Costume. From the Collection of Count Bolza of Dresden. | Guercino | *Sir Thomas Baring, Bart.* |
| 2 | From the History of Joseph, painted for Pier Francesco Borgherini, and bought from his descendants by the present proprietor. - - - - | Francesco Ubertini (called Bacchiacca pupil with Raphael of Pietro Perugino) | *Rev. J. Sandford.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 3 | The Abbé Scaglia - - - | Vandyke | *Sir Thomas Baring, Bart.* |
| 4 | Portrait of a Spanish General in armour | Velasquez | *Sir Thomas Baring, Bart.* |
| 5 | From the History of Joseph - | Francesco Ubertini | *Rev. J. Sandford.* |
| 6 | Christ disputing in the Temple - | Mazzolino de Ferrara | *Samuel Rogers, Esq.* |
| 7 | Saying Grace - | Jan Steen | *Charles Bredel, Esq.* |
| 8 | An Out-door Scene with Figures - | P. de Hooge | *George Byng, Esq. M. P.* |
| 9 | The Virgin and Child with St. John - | P. del Vaga | *George Byng, Esq. M. P.* |
| 10 | The Virgin and Child - | Fra Bartolomeo | *Rev. J. Sandford.* |
| 11 | Fruit, Flowers and Bird's Nest | Van Huysum | *Andrew Fountaine, Esq.* |
| 12 | View of Dort with Shipping - | Cuyp | *Marquess of Lansdowne K.G.* |
| 13 | Pastoral Scene - - - | Bassano | *Sir Thomas Baring, Bart.* |
| 14 | Jacob's Journey - - - | Bassano | *Andrew Fountaine, Esq.* |
| 15 | Diana surprised by Actæon - | Titian | *Lord Francis Egerton, M.P.* |
| 16 | Rembrandt's Mill - - - | Rembrandt | *Sir Samuel Scott, Bart.* |
| 17 | Susanna and the Elders - - | P. Veronese | *Lady Dover.* |
| 18 | Tobit and the Angel - - | Rembrandt | *Lord Northwick.* |
| 19 | Fruit and Flowers - - | Van Huysum | *Marquess of Westminster.* |
| 20 | Cattle in a Landscape - - | P. Potter | *Sir Thomas Baring, Bart.* |
| 21 | Cattle and Figures in a Landscape - | Berghem | *Lord Francis Egerton, M.P.* |
| 22 | Portraits - - - - - | Quintin Matsys | *William Wells, Esq.* |
| 23 | Portrait of Boerhaave - - | Cornelius Janssen | *N. Ogle, Esq.* |
| 24 | Portrait of a Lady in the Character of Erminia putting on the armour of Clorinda | Vandyke | *I. S. Harford, Esq.* |
| | "Meanwhile Erminia had her robes unbound,<br>That, to her feet descending, swept the ground.<br>Now, in her vest, the lovely damsel shin'd<br>With charms superior to the female kind.<br>In stubborn steel her tender limbs she dress'd,<br>The massy helm her golden ringlets press'd:<br>Thus, clad in arms, she darts a radiant light<br>With all the dire magnificence of sight;<br>Love present laugh'd, as when he view'd of old<br>The female weeds Alcides' bulk enfold."<br>*Hoole's Tasso, Book 6.* | | |
| 25 | A Musical Party - - - | Ph. Van Dyck | *Charles Heusch, Esq.* |

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| No. | Subjects. | Painters. | Proprietors |
|---|---|---|---|
| 26 | A Boy saying Grace - - | Jan Steen | *Hon. Col. Fitzgibbon, M. P.* |
| 27 | View of a Dutch Town with Figures - | J. V. Heyden & E. V. Neer | *Charles Heusch, Esq.* |
| 28 | A Gale with Men of war in the distance - | Vandevelde | *Charles Heusch, Esq.* |
| 29 | Inside of a Cabaret - - | F. Mieris | *Charles Bredel, Esq.* |
| 30 | A Philosopher by Candlelight - | G. Dow | *Hon. Col. Fitzgibbon, M. P.* |
| 31 | Spanish Peasants - - - | Murillo | *Lady Dover.* |
| 32 | A Youth with Fruit and Flowers - | Guercino and Paolo Antonio Barbieri | *I. S. Harford, Esq.* |
| 33 | A Market-cart in a Landscape - | Wouwerman | *Joseph Barchard, Esq.* |
| 34 | The Advocate in his Study - | A. Ostade | *Lord Francis Egerton, M.P.* |
| 35 | Landscape with Ruins and Figures - | Polemberg | *Lord Francis Egerton, M.P.* |
| 36 | Landscape with Rocks and Figures - | Polemberg | *Lord Francis Egerton, M.P.* |
| 37 | Landscape with Travellers fording a brook | Wouwerman | *Hon. Col. Fitzgibbon, M. P.* |
| 38 | Landscape, a road scene with a sand bank | Wynants | *Marquess of Lansdowne K.G.* |
| 39 | A Musical Party - - - | A. Brauwer | *Lord Francis Egerton, M.P.* |
| 40 | Head of St. John - - - | A. del Sarto | *Samuel Rogers, Esq.* |
| 41 | The Flagellation - - - | Raphael | *Lord Northwick.* |
| 42 | Landscape with Figures - - - | Gaspar Poussin | *Sir Thomas Baring, Bart.* |
| 43 | A Sybil - - - - | Guido | *William Wells, Esq.* |
| 44 | Woody Landscape - - - | Ruysdael | *Sir Thomas Baring, Bart.* |
| 45 | St. Catharine - - - - | Guido | *Andrew Fountaine, Esq.* |
| 46 | Orion - - - | Nicolo Poussin | *Rev. J. Sandford.* |
| 47 | A Market - - - - | Bassano | *Andrew Fountaine Esq.* |
| 48 | Discovery of Calisto - - | Titian | *Lord Francis Egerton, M. P.* |
| 49 | The Virgin and Child - - | Guido | *R. S. Holford, Esq.* |
| 50 | Landscape with a road through a wood | Ruysdael | *Sir Thomas Baring. Bart.* |
| 51 | An Italian Sea Port - - - | Salvator Rosa | *Lady Dover.* |
| 52 | Charity - - - - | Romanelli | *Right Hon. Sir Robert Gordon, G. C. B.* |
| 53 | The Virgin and Child with St. John - | Raphael | *Rev. J. Sandford.* |
| 54 | Lazarus at the Rich Man's door - | Bassano | *Samuel Rogers, Esq.* |

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# Middle Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 55 | Landscape - - - | Claude | *Sir Thomas Baring, Bart.* |
| 56 | Sea-piece, Dutch Man of war firing a salute | Vandevelde | *Andrew Fountaine, Esq.* |
| 57 | Landscape with Figures - - | Gaspar Poussin | *Sir Thomas Baring, Bart.* |
| 58 | Portrait of a Nun - - | Bronzino | *Right Hon. Sir Robert Gordon, G. C. B.* |
| 59 | A Lion and Lioness in a Landscape - | Rubens | *Sir Thomas Baring, Bart.* |
| 60 | St. John the Evangelist - - | Simon da Pesaro | *Right Hon. Sir Robert Gordon, G. C. B.* |
| 61 | Landscape with a Shepherd driving a flock of Sheep - - - | Nicolo Poussin | *Sir Thomas Baring, Bart.* |
| 62 | Landscape and Figures - - | Gaspar Poussin | *Andrew Fountaine, Esq.* |
| 63 | Landscape, a River Scene - | Hobbima | *Charles Bredel, Esq.* |
| 64 | View on the Grand Canal at Venice - | Canaletto | *W. R. Cartwright, Esq. M.P.* |
| 65 | Man's Portrait - - - | Frank Hals | *W. R. Cartwright Esq. M.P.* |
| 66 | A Pastoral Subject - - - | Barochio | *Sir Robert Price, Bart. M.P.* |
| 67 | Belisarius - - - | Lanfranco | *I. S. Harford, Esq.* |
| 68 | A Larder with dead Peacocks - | Rembrandt | *W. R. Cartwright, Esq. M.P.* |
| 69 | St. Mark's Place, Venice - | Canaletto | *W. R. Cartwright, Esq. M. P.* |
| 70 | Portrait of Mrs. Desaguliers - | Hogarth | *W. R. Cartwright, Esq. M.P.* |
| 71 | Live Fowls - - - - | Hondekoeter | *W. R. Cartwright, Esq. M.P.* |
| 72 | A Magdalen repenting, supported by Faith Hope and Charity, at her feet are the trappings she has cast from her, which a Negro is taking up. - - | Carlo Cignani | *W. R. Cartwright, Esq. M.P.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 73 | A Landscape with Cattle and Figures at a Fountain | A. Vandevelde | *Charles Heusch, Esq.* |
| 74 | Horses and Figures in a Landscape | Wouwerman | *William Wells, Esq.* |
| 75 | Peasants and Cattle in a Landscape | Berghem | *William Wells, Esq.* |
| 76 | Our Saviour bound before Pilate | Murillo | *W. R. Cartwright, Esq. M.P.* |
| 77 | The Virgin dictating the Gospel to St. Matthew | Raphael | *W. R. Cartwright, Esq. M.P.* |
| 78 | The Virgin at the foot of the Cross | Murillo | *W. R. Cartwright, Esq. M. P.* |
| 79 | Conversion of St. Paul | Pietro di Cortona | *W. R. Cartwright, Esq. M.P.* |
| 80 | Live Fowls | Hondekoeter | *W. R. Cartwright, Esq. M. P.* |
| 81 | A Jew Rabbi | Rembrandt | *G. Wilbraham, Esq. M. P.* |
| 82 | The Woman taken in Adultery | Nicolo Poussin | *W. R. Cartwright, Esq. M.P.* |
| 83 | The Virgin and Child with St John and St. Francis | Orbetto | *W. R. Cartwright, Esq. M.P.* |
| 84 | The Holy Family on black marble | Albano | *W. R. Cartwright, Esq M.P.* |
| 85 | Frost-piece with Figures skating | Vander Neer | *W. R. Cartwright, Esq. M. P.* |
| 86 | Live Fowls | Hondekoeter | *W. R. Cartwright, Esq. M.P.* |
| 87 | Magdalen with Angels | Guido | *W. R. Cartwright, Esq. M. P.* |
| 88 | Head of an Old Woman | Denner | *Edward N. Dennys, Esq.* |
| 89 | A Gale at Sea | Vandevelde | *W. R. Cartwright, Esq. M.P.* |
| 90 | Man's Portrait | Vandyke | *W. R. Cartwright, Esq. M.P.* |
| 91 | Sea port in Italy—the Lantern of Diogenes | Borgognone | *W. R. Cartwright, Esq. M.P.* |
| 92 | Portrait of a Lady | Cornelius Janssen | *N. Ogle, Esq.* |
| 93 | Portraits of Prince Rupert, Col. Russell father of Lord Orford and Col. Murray | Dobson | *Lord Sandys.* |
| 94 | A Bacchante | Carlo Cignani | *Right Hon. Sir Robert Gordon, G. C. B.* |
| 95 | Landscape | Nicolo Poussin | *W. R. Cartwright, Esq. M.P.* |
| 96 | Man's Portrait | Rembrandt | *W. R. Cartwright, Esq. M.P.* |
| 97 | A Fresh Breeze | Backhuysen | *W. R. Cartwright, Esq. M.P.* |
| 98 | The Virgin and Child | Giotto | *W. R. Cartwright, Esq. M.P.* |
| 99 | The Holy Family | Parmegiano | *W. R. Cartwright, Esq. M.P.* |
| 100 | A Spanish Nobleman | Vandyke | *W. R. Cartwright, Esq. M.P.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 101 | Abraham going to offer up Isaac - | Murillo | *W. R. Cartwright, Esq. M. P.* |
| 102 | Arch of Constantine - - | | |
| | Building - - - | Viviani | *W. R. Cartwright, Esq. M. P.* |
| | Figures - - - | Jan Miel | |
| | Background - - - | Claude | |
| 103 | St. Anthony embracing a Crucifix | Spagnoletto | *W. R Cartwright, Esq. M. P.* |
| 104 | St. John arising at the divine call - | Murillo | *W. R. Cartwright, Esq. M P.* |
| 105 | The Vision of St. Anthony - | Murillo | *W. R. Cartwright, Esq. M. P.* |
| 106 | The Virgin and Child - - | Carlo Marat | *W. R. Cartwright, Esq. M. P.* |
| 107 | St. Peter repenting - - | Spagnoletto | *W. R. Cartwright, Esq. M. P.* |
| 108 | The Assumption of the Virgin - | Murillo | *W. R. Cartwright, Esq. M. P.* |
| 109 | Tobit and the Angel - - | Murillo | *W. R. Cartwright, Esq. M. P.* |
| 110 | Titian's Daughter - - | Rubens after Titian | *W. R. Cartwright, Esq. M. P.* |
| 111 | The Environs of Rome, with the city at a distance - - - | Nicolo Poussin and Jan Miel | *W. R. Cartwright, Esq. M. P.* |

# South Room.

| | | | |
|---|---|---|---|
| 112 | Portrait of himself - - - | A. del Sarto | *Rev. J. Sandford.* |
| 113 | Portrait of the Marchese Ricciardi of Volterra as a Sybil, painted for the Nicolini Family - - - | Salvator Rosa | *Rev. J. Sandford.* |
| 114 | Democritus and Heraclitus - | Guercino | *Right Hon. Sir Robert Gordon, G. C. B.* |
| 115 | Portrait of himself - - | Salvator Rosa | *Rev. J. Sandford.* |
| 116 | Monkeys at a Feast - - | Teniers | *I. S. Harford, Esq.* |
| 117 | Marriage of the Virgin - - | Lud. Caracci | *Right Hon. Sir Robert Gordon, G. C. B.* |
| 118 | A young Lady with a Music Book | Eglon Vander Neer | *T. Raven, Esq.* |
| 119 | The Holy Family - - | Lud. Caracci | *Andrew Fountaine, Esq.* |
| 120 | The Coronation of the Virgin - | Lorenzo di Credi | *Samuel Rogers, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 121 | Inside of a Kitchen - - | Kalf | *Sir Robert Price, Bart. M.P.* |
| 122 | Italian Ruins with Nymphs bathing | Vernet | *Sir Thomas Baring, Bart.* |
| 123 | Portrait of a Gentleman - | Cornelius Janssen | *N. Ogle, Esq.* |
| 124 | The Battle between the Gods and the Giants | | *Rt. Hon. The Speaker.* |
| 125 | Fruit and Flowers - - | Van Brussel | *Lord Northwick.* |
| 126 | Landscape with Figures - | Gaspar Poussin | *I. S. Harford, Esq.* |
| 127 | St. Mark's Place, Venice - | Guardi | *Sir Thomas Baring, Bart.* |
| 128 | Fête Champêtre - - | Paterre | *H. Broadwood, Esq. M. P.* |
| 129 | Joan of Arc - - | H. Stilke | *Marquess of Lansdowne K.G.* |
| 130 | African Soldier - - - | Velasquez | *R. Hart Davis, Esq.* |
| 131 | Zaleucus consenting to lose one of his own eyes in mitigation of the punishment of his son.—*Vide Lempriere.* - | | *J. Barwise, Esq.* |
| 132 | Fête Champêtre - - | Paterre | *H. Broadwood, Esq. M. P.* |
| 133 | Landscape - - - | Ruysdael | *Sir R. Price, Bart. M. P.* |
| 134 | The Rialto at Venice - - | Guardi | *Sir Thomas Baring, Bart.* |
| 135 | Flowers in a Vase - - | Van Brussel | *Lord Northwick.* |
| 136 | Cattle in a Landscape - | Van Bergen | *Sir Simon H. Clarke, Bart.* |
| 137 | Scene on the Coast of Naples - | Vernet | *Sir Thomas Baring, Bart.* |
| 138 | Head of a Female Saint - | Parmegiano | *Right Hon. Sir Robert Gordon, G. C. B.* |
| 139 | Fête Champêtre - - | Watteau | *H. J. Munro, Esq.* |
| 140 | Philip IV of Spain - - | Velasquez | *Lionel Harvey, Esq.* |
| 141 | Diana going to the Chase - | Rubens | *Sir Simon H. Clarke, Bart.* |
| 142 | View on the Grand Canal, Venice | Canaletto | *Joseph Barchard, Esq.* |
| 143 | The Custom House, Venice - | Guardi | *Andrew Fountaine, Esq.* |
| 144 | The Doge's Palace, Venice - | Canaletto | *Joseph Barchard, Esq.* |
| 145 | Les deux petites Marquises - | Watteau | *H. J. Munro, Esq.* |
| 146 | Portrait of the late Duke of Norfolk | Gainsborough | *The Duke of Norfolk, K. G.* |
| 147 | Portrait of himself - - | Agostino Caracci | *Right Hon. Sir Robert Gordon, G. C. B.* |
| 148 | Winter - - - | Watteau | *H. Broadwood, Esq. M. P.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 149 | Head of a Female | Dominichino | *I. S. Harford, Esq.* |
| 150 | A Recumbent Magdalen | Fernando Gallego | *Sir Edmond Temple* |
| 151 | Dead Birds, a Peacock, &c. | Weenix | *Sir Simon H. Clarke, Bart.* |
| 152 | The sending away of Hagar | Both | *H. J. Munro, Esq.* |
| 153 | A Skirmish of Cavalry | Vander Meulen | *Sir Charles M. Burrell, Bart. M. P.* |
| 154 | Triumph of Julius Cæsar | Giorgione | *Lord Northwick.* |
| 155 | Landscape with Figures | Gaspar Poussin | *H. J. Munro, Esq.* |
| 156 | Pythagoras addressing his pupils | Rubens | *Dr. Stokoe.* |
| 157 | A Lap-dog | Velasquez | *Count St. Martin D'Aglie.* |
| 158 | A domestic subject | Le Nain | *G. Wilbraham Esq. M. P.* |
| 159 | Landscape with Travellers | Both | *George Byng Esq. M. P.* |
| 160 | Dutch Boors | Teniers | *Samuel Rogers, Esq.* |
| 161 | Summer | Watteau | *H. Broadwood, Esq. M. P.* |
| 162 | Coronation of the Virgin | G. Frabriano | *Rev. J. Sandford.* |

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The Directors of the British Institution have been enabled by the liberality and kindness of the Proprietors, to collect for their Second Exhibition some fine Works of the Ancient Masters, that have never been exhibited on any former occasion. Some few of singular merit appear for a second time, but it is after a lapse of several years.

The Directors have this year made an alteration in the usual plan, and have dedicated one room entirely to the reception of the Works of Mr. Hilton, the late Keeper of the Royal Academy.

His merit is too well known, and his character too highly appreciated, to render it necessary to say one word on the subject.

They flatter themselves that the Public will be gratified with an Exhibition, that will at the same time do credit to the memory of the Artist.

The Directors take this opportunity of announcing their intention of giving next year Four Prizes of Fifty Guineas each to Pictures which have never been exhibited to the Public before their admission to the British Institution; it being understood that no artist will be entitled to more than one prize.

1840

# CATALOGUE

OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, FRENCH

AND

## ENGLISH MASTERS.

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1840.

---

The Numbers on the Pictures commence at the Upper End of the North Room, in the centre; and in the Middle and South Rooms, on the left hand.

## North Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Mount Parnassus | Claude | *The Earl of Burlington.* |
| 2 | Christ bearing the Cross and Santa Veronica | A. Caracci | *Sir Thomas Baring, Bart.* |
| 3 | The Holy Family and Monk of the Convent | A. Caracci | *Sir Thomas Baring, Bart.* |
| 4 | The Holy Family and St. John | Francesco Mola | *Sir Thomas Baring, Bart.* |
| 5 | St. John the Baptist | Andrea del Sarto | *Sir Thomas Baring, Bart.* |
| 6 | The Magdalen with Angels | Schidone | *Sir Thomas Baring, Bart.* |
| 7 | Christ and the Woman of Samaria | A. Caracci | *Sir Thomas Baring, Bart.* |
| 8 | Angels' Heads, | Correggio | *Sir Thomas Baring, Bart.* |
| 9 | The Vision of Ezekiel, from the Orleans Gallery | Raphael | *Sir Thomas Baring, Bart.* |
| 10 | The Holy Family with Angels | Murillo | *Sir Thomas Baring, Bart.* |
| 11 | A Musical Party | Gonzales | *Charles Brind, Esq.* |
| 12 | Minerva and Cadmus | Rubens | *Sir Thomas Baring, Bart.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 13 | The Magdalen at Devotion - - | Guercino | *D. Barclay, Esq.* |
| 14 | Portrait of Sir Thomas More - | Holbein | *The Executors of Mr. Carr* |
| 15 | A Girl's Head - - - | Schidone | *Sir Thomas Baring, Bart.* |
| 16 | Abraham and the Angels - - | Rembrandt | *Sir Thomas Baring, Bart.* |
| 17 | Infant Christ and St. John - - | Pietro da Cortona | *Sir Thomas Baring, Bart.* |
| 18 | Portrait of one of the Medici Family | Agnolo Bronzino | *Hon. W. T. Fox Strangways.* |
| 19 | Bathsheba at the Bath - - | Ludovico Caracci | *Sir Thomas Baring, Bart.* |
| 20 | A Forest Scene - | Hobbima | *Lord Feversham.* |
| 21 | Magdalen, Contemplation - - | Carlo Dolce | *Sir Thomas Baring, Bart.* |
| 22 | A Forest Scene - - - | Hobbima | *R. S. Holford, Fsq.* |
| 23 | Fishermen in a Landscape - - | Dominichino | *Lord Feversham.* |
| 24 | Stag Hunt at one of the Country Houses of the Kings of Spain - - | Velasquez | *Lord Ashburton.* |
| 25 | The Magdalen - - - | Titian | *Lord Ashburton.* |
| 26 | Landscape with the ruined Castle of Brederode - - - - | Hobbima | *Rt. Hon. Sir Robert Peel, Bart. M. P.* |
| 27 | Mater dolorosa - - - | Carlo Dolce | *Sir Thomas Baring, Bart.* |
| 28 | The Holy Family and St. Catherine - | Old Palma | *Sir Thomas Baring, Bart.* |
| 29 | Virgin and Child, from the collection of Le Senateur Cambasio of Genoa - | Julio Romano | *Sir Thomas Baring, Bart.* |
| 30 | Stag Hunt - - - - | Wouwerman | *Sir Thomas Baring, Bart.* |
| 31 | A Domestic Scene - - | Guercino | *Sir Thomas Baring, Bart.* |
| 32 | Christ bearing the Cross, from the Riccardi Palace - - - - | Carlo Dolce | *Sir Thomas Baring, Bart.* |
| 33 | The Virgin with Joseph adoring the infant Christ - - - - | Luca Signorelli of Cortona | *Hon. W. T. Fox Strangways.* |
| 34 | Descent from the Cross - - | Vandyke | *Sir Thomas Baring, Bart.* |
| 35 | The Holy Family with Angels - | Garofalo | *Sir Thomas Baring, Bart.* |
| 36 | Dutch Courtship - - - | A. Ostade | *William Wells, Esq.* |
| 37 | The outside of a Cottage with a Pedlar | Dusart | *William Wells, Esq.* |
| 38 | A Lady washing her hands - | Eglon Vander Neer | *Charles Heusch, Esq.* |
| 39 | Milking Goats - - - | Berghem | *Charles Brind, Esq.* |
| 40 | Female at a window - - | Gerard Dow | *Lord Ashburton.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 41 | An Interior with Dutch Boors | A. Ostade | *Joseph Barchard, Esq.* |
| 42 | Landscape with figures | G. and N. Poussin | *R. S. Holford, Esq.* |
| 43 | Contemplation | Sir J. Reynolds | *H. A. J. Munro, Esq.* |
| 44 | Landscape with figures | Gainsborough | *Rev. J. Coles.* |
| 45 | A dead Partridge | Cuyp | *Charles Brind, Esq.* |
| 46 | An Interior | A. Ostade | *Lord Colborne.* |
| 47 | The Village Surgeon | A. Brauwer | *William Wells, Esq.* |
| 48 | Fruit and Flowers | Van Huysum | *Joseph Barchard, Esq.* |
| 49 | Hilly Landscape | Ruysdael | *Charles Brind, Esq.* |
| 50 | Landscape | Ruysdael | *W. Evans, Esq.* |
| 51 | Horses and figures | Wouwerman | *Viscountess Anson.* |
| 52 | A Rocky Landscape | Salvator Rosa | *Sir Thomas Baring, Bart.* |
| 53 | The Virgin of the Crescent | Murillo | *Lt. General Thornton.* |
| 54 | Tobias preaching over the dead | Le Sueur | *Sir Thomas Baring, Bart.* |
| 55 | The Baptism of Christ | Paul Veronese | *Sir Thomas Baring. Bart.* |
| 56 | Landscape with figures | Gaspar Poussin | *Andrew Fountaine, Esq.* |
| 57 | Virgin and Child | Onorio Mariani | *Sir Charles Sullivan, Bart.* |
| 58 | Landscape with a waterfall | Ruysdael | *The Earl of Lichfield.* |
| 59 | The finding of Moses, from the Justiniani Gallery | Dominichino | *Sir Thomas Baring, Bart.* |
| 60 | A Reposo | Murillo | *George Byng, Esq. M. P.* |
| 61 | The fall of the Angels | Luca Giordano | *Sir Thomas Baring, Bart.* |
| 62 | Theseus finding the arms of Ægeus | Phil.de Champagne | *Sir Thomas Baring, Bart.* |
| 63 | Holy Family and Monk of the Convent, from the Collection of Le Senateur Cambasio, at Genoa; *the outline by Michel Angelo.* | Sebastian del Piombo | *Sir Thomas Baring, Bart.* |
| 64 | A River scene on the coast of Holland | Ruysdael | *Andrew Fountaine, Esq.* |
| 65 | Daughter of Herodias with head of St. John | Giorgione | *Sir Thomas Baring, Bart.* |
| 66 | Susanna and the Elders | Caravaggio | *The Duke of Norfolk, K. G.* |
| 67 | Virgin and Child and Monks | Fra Bartolomeo | *Sir Thomas Baring, Bart.* |
| 68 | Head of a Young Man, from the Riccardi Palace | Raphael | *Sir Thomas Baring, Bart.* |
| 69 | Temptation of Saint Benedict | Lud. Carracci | *Sir Charles Sullivan, Bart.* |

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# Middle Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 70 | Girl with a Dog - - - | Sir J. Reynolds | *C. O. Bowles, Esq.* |
| 71 | Holy Family—a sketch - - | Murillo | *John Hardwick, Esq.* |
| 72 | Infant Christ and St. John, a sketch - | Murillo | *John Hardwick, Esq.* |
| 73 | The Shepherds offering - - | Lud. Caracci | *Sir Thomas Baring, Bart.* |
| 74 | A boat race on the Grand Canal, Venice | Canaletto | *The Duke of Buccleuch, K. G.* |
| 75 | St. Mark's Place with the ceremony of the Doge wedding the Adriatic, Venice | Canaletto | *The Duke of Buccleuch, K. G.* |
| 76 | The Grand Canal, Venice - - | Canaletto | *The Duke of Buccleuch, K. G.* |
| 77 | St. John with the lamb - - | Murillo | *Marquess of Westminster.* |
| 78 | Water-Mill - - - - | Ruysdael | *Charles Brind, Esq.* |
| 79 | Landscape, an Italian scene - - | R. Wilson | *Sir Thomas Baring, Bart.* |
| 80 | Foote in the Character of Major Sturgeon in the farce of the Mayor of Garratt | Zoffanii | *The Earl of Carlisle, K. G.* |
| 81 | Garrick in the Character of Abel Drugger with John Palmer and Burton, in the Alchymist - - - - | Zoffanii | *The Earl of Carlisle, K. G.* |
| 82 | Foote and Weston in the Characters of Dr. Last and the President, in the farce of Dr. Last. - - - - | Zoffanii | *The Earl of Carlisle, K. G.* |
| 83 | Cupid as a Pickpocket - - | Sir J. Reynolds | *Earl De la Warr.* |
| 84 | Landscape with buildings and portraits of George IV. and the Princess Royal when children - - - - | Gainsborough | *Sir Thomas Baring, Bart.* |
| 85 | Cupid as a link boy - - - | Sir J. Reynolds | *Earl De la Warr.* |
| 86 | The Annunciation - - - | Rubens | *Thomas Hamlet, Esq.* |
| 87 | A Skirmish of Cavalry - - | Vander Meulen | *The Earl of Normanton.* |
| 88 | Portrait of the Painter - - | F. Mieris | *Charles Heusch, Esq.* |
| 89 | A Moonlight - - - | Vander Neer | *Lord Colborne.* |
| 90 | A Portrait - - - - | F. Mieris | *Charles Heusch, Esq.* |
| 91 | March of an Army - - - | Vander Meulen | *The Earl of Normanton.* |
| 92 | The Assumption of the Virgin - | Murillo | *Sir Thomas Baring, Bart.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 93 | A Market Girl | Crespi | *C. Baring Wall, Esq. M. P.* |
| 94 | View in Venice | Canaletto | *George Jenkins, Esq.* |
| 95 | Landscape with Meleager and Atalanta | R. Wilson | *Sir Thomas Baring, Bart.* |
| 96 | View of Whitehall | Canaletto | *The Duke of Buccleuch, K.G.* |
| 97 | Woman of Samaria | Gaetana | *Sir Thomas Baring, Bart.* |
| 98 | Head of an Old Woman | Denner | *The Rev. Thos. Gronow.* |
| 99 | The Custom House, Venice | Canaletto | *George Jenkins, Esq.* |
| 100 | Head of an Old Man | M. Zorg | *G. Wilbraham, Esq. M. P.* |
| 101 | Mendicants in a Landscape | Zoffanii | *Andrew Drummond, Esq.* |
| 102 | A Camp Scene | Paterre | *H. Broadwood, Esq. M. P.* |
| 103 | The Church of St. Giorgio Maggiore, Venice | Canaletto | *The Duke of Buccleuch, K.G.* |
| 104 | View in Venice | Canaletto | *The Duke of Buccleuch, K.G.* |
| 105 | View on the Grand Canal with the Custom House | Canaletto | *The Duke of Buccleuch, K.G.* |
| 106 | March of an Army | Paterre | *H. Broadwood, Esq. M. P.* |
| 107 | Head of a Man | Rembrandt | *The Earl of Lichfield.* |
| 108 | Cupid | Rubens | *G. Wilbraham, Esq. M. P.* |
| 109 | Mary, Queen of England | Sir Antonio More | *Viscount Duncannon.* |
| 110 | View on the coast at Scheveling | De Vlieger | *Newman Smith, Esq.* |
| 111 | Joshua conducting the Ark over the River Jordan, painted on oriental Alabaster | N. Poussin | *Viscount Powerscourt, M.P* |
| 112 | A Woody Scene with Deer | Vander Neer | *Charles Brind, Esq.* |
| 113 | Landscape with figures | J. Asselyn | *Sir Thomas Baring, Bart.* |
| 114 | Grand Canal, Venice | Canaletto | *The Duke of Buccleuch, K.G.* |
| 115 | Portrait of General Scott | Sir J. Reynolds | *Andrew Drummond, Esq.* |
| 116 | Head of an Old Man | W. Owen, R. A. | *Rt. Hon. Sir Robert Peel, Bart. M. P.* |
| 117 | A Boy with cabbage nets | Sir J. Reynolds | *Earl De la Warr.* |
| 118 | A Gale on the coast of Holland | Ruysdael | *Andrew Drummond, Esq.* |
| 119 | Landscape with Woodcutters | Teniers | *Sir Charles Sullivan, Bart.* |
| 120 | Philip the IV. on Horseback | Velasquez | *Thomas Hamlet, Esq.* |
| 121 | Contemplation | Sir J. Reynolds | *John Allnutt, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 122 | The Student - - - | Sir J. Reynolds | *Earl De la Warr.* |
| 123 | Landscape, with a ruined bridge - | Ruysdael | *Andrew Fountaine, Esq.* |
| 124 | Landscape with Figures, from the Collection of the Duchess de Berri - | Wynants and Lingelback | *Charles Heusch, Esq.* |
| 125 | Flowers in a Vase - - - | Van Huysum | *William Wells, Esq.* |
| 126 | The Port of Amsterdam - - | Storck | *G. Wilbraham, Esq. M. P.* |
| 127 | General Amherst - - - | Sir J. Reynolds | *Andrew Drummond, Esq.* |
| 128 | The Magdalen - - - | Guercino | *G. Wilbraham, Esq. M. P.* |
| 129 | View on the Grand Canal, Venice | Guardi | *S. C. Weston, Esq.* |
| 130 | Landscape with Cattle and Figures - | Both | *H. A. J. Munro, Esq.* |

# South Room.

*The Works of the late William Hilton, Esq. R. A.*

| | | |
|---|---|---|
| 131 | Queen Philippa interceding with Edward the III. for the lives of the Burgesses of Calais - - - | *H. T. Hope, Esq. M.P.* |
| 132 | The Entombment of Christ - - - - | *The Duke of Sutherland.* |
| 133 | Cupid, a sketch - - - - - | *The Executor, P. De Wint, Esq.* |
| 134 | Christ crowned with thorns, a Drawing in chalk for the large Picture - - - - - | *The Executor.* |
| 135 | The Massacre of the Innocents, a sketch - - | *The Executor.* |
| 136 | The Picture of ditto - - - | *The Executor.* |
| 137 | Adam and Eve, a sketch - - - - | *Dr. Nevinson.* |
| 138 | Diana and Calisto, a sketch - - - - | *Dr. Nevinson.* |
| 139 | Comus, a sketch - - - - - | *Dr. Nevinson.* |
| 140 | The Graces dancing, a sketch - - | *W. Smyth, Esq.* |
| 141 | A Girl and Child at a fountain, a sketch - - | *The Executor.* |
| 142 | A sleeping Boy, a sketch - - - - | *The Executor.* |
| 143 | Ecce Homo, a sketch - - - - | *The Executor.* |
| 144 | A Boy reposing, a sketch - - - - | *The Executor.* |
| 145 | Head of a Polish Jew, a sketch | *Dr. Nevinson.* |
| 146 | Cupid on a cruise, a sketch - - - - | *Dr. Nevinson.* |
| 147 | Nessus and Dejanira, a sketch - - | *Dr. Nevinson.* |

| No. | Subjects. | Proprietors. |
|---|---|---|
| 148 | Scene from a Monkish Legend, a sketch | *Dr. Nevinson.* |
| 149 | Rebecca at the Well, a sketch | *The Executor.* |
| 150 | The Old Prophet, an upright sketch | *The Executor.* |
| 151 | Nature blowing bubbles | *Sir John Swinburne, Bart.* |
| 152 | The Triumph of Amphitrite | *Richard Elison, Esq.* |
| 153 | Nature blowing bubbles, a sketch | *The Executor.* |
| 154 | Una entering the Cottage of Corceca | *Richard Elison, Esq.* |
| 155 | Head of an Old Man, Study from Nature | *Lord Colborne.* |
| 156 | Jacob parting with Benjamin | *William Wells, Esq.* |
| 157 | Study of the Head of an Old Sailor | *The Executor.* |
| 158 | The Angel releasing Peter from Prison | *The Executor.* |
| 159 | The Graces teaching Cupid to play on the Lyre | *Sir George Philips, Bart.* |
| 160 | Rebecca at the Well | *Robert Vernon, Esq.* |
| 161 | Cupid sailing on his quiver | *William Smyth, Esq.* |
| 162 | Una entering the Cottage of Corceca, a sketch | *The Executor.* |
| 163 | The Old Prophet finding the body of the disobedient Man of God, a sketch | *The Executor.* |
| 164 | The Rape of Europa, a sketch | *The Executor.* |
| 165 | The Three Maries at the foot of the Cross, a sketch | *The Executor.* |
| 166 | The Head of a Jew, a sketch | *The Executor.* |
| 167 | The Rape of Ganymede, a sketch | *The Executor.* |
| 168 | Rebecca taking leave of Laban, a sketch | *The Executor.* |
| 169 | Una in the Wood | *Richard Elison, Esq.* |
| 170 | Christ blessing little Children, a sketch | *Richard Elison, Esq.* |
| 171 | Sir Calidore's first interview with Pastorella | *The Executor.* |
| 172 | The Crucifixion, a sketch | *The Executor.* |
| 173 | The Children deriding Elisha | *Sir Thomas Baring, Bart.* |
| 174 | A Nymph and Cupid | *Robert Vernon, Esq.* |
| 175 | Cupid and Nymphs | *The Executor.* |
| 176 | Edith and Monks discovering the body of Harold | *Robert Vernon, Esq.* |
| 177 | Una driven from the Cottage of Corceca, a sketch | *The Executor.* |
| 178 | A Nymph and Cupid | *J. H. Turner, Esq.* |
| 179 | Ophelia on the Willow | *The Executor.* |

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| No. | Subjects. | Proprietors. |
|---|---|---|
| 180 | St. George and the Dragon | *The Executor.* |
| 181 | The Sketch of discovering the body of Harold | *The Executor.* |
| 182 | Sabrina releasing the Lady from the Enchanted Chair, a sketch | *The Executor.* |
| 183 | Christ crowned with thorns, a sketch | *The Executor.* |
| 184 | Cupid and Nymph, a sketch | *The Executor.* |
| 185 | Nessus and Dejanira, a sketch | *The Executor.* |
| 186 | Comus and the Lady | *The Executor.* |
| 187 | Meleager and Atalanta | *The Executor.* |
| 188 | Una driven from the Cottage of Corceca | *The Executor.* |
| 189 | Boy and Cat | *The Executor.* |
| 190 | The Brethren of Joseph shewing the bloody garment to Jacob | *John M. Heathcote, Esq.* |
| 191 | Sir Calepine rescuing Serena | |

" Sir Calepine by chaunce more than by choyce,
The self-same evening fortune hither drove,
As he to seek Serena through the woods did roye.
* * * *
Eftsoons he saw one with a naked knife
Readie to launch her breast and let out loved life.
With that he thrusts into the thickest throng;"
*Spenser's Fairie Queene,* Book VI. Canto VIII.

*** Several Amateurs and Artists have commenced a Subscription for the purchase of this fine specimen of Mr. Hilton's Genius, with the intention of presenting it to the National Gallery.

The Books will remain open for the completion of this object a few weeks longer, at Messrs. Colnaghi and Co. Pall Mall East; and at Mr. Carpenter's, Old Bond Street.

| | | |
|---|---|---|
| 192 | John of Gaunt reproving Richard II. | *Dr. Darling.* |
| 193 | The Rape of Europa | *Colonel Wyndham.* |
| 194 | The Infant Warrior | *William Parker, Esq.* |
| 195 | Meleager and Atalanta, a sketch | *The Executor.* |
| 196 | The triumph of Amphitrite | *The Executor.* |
| 197 | An unfinished Study of a Nymph | *The Executor.* |

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*Keeper.*

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The Directors this year, have to offer for the inspection of the Public, through the liberality of His Royal Highness Prince Albert, and several Noblemen and Gentlemen, Patrons of the Fine Arts, a Collection of the Works of the Ancient Masters.

Two Rooms have been appropriated principally to the reception of the Works of deceased British Artists,—Reynolds, Wilson, Gainsborough, Hogarth and others,—forming a Collection which they flatter themselves will be as interesting to the Public as it is honourable to native talent.

They have added also a Selection of the Works of the late Thomas Stothard, Esq., R.A., whose taste and poetic feeling have been rarely excelled.

With the hope of encouraging the exertions of young Artists, the Directors take this opportunity of again announcing their intention of giving, next year, Four Premiums of Fifty Guineas each, for Pictures that have not been previously exhibited.

1841

# CATALOGUE

OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, FRENCH

AND

## ENGLISH MASTERS.

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1841.

---

The Numbers on the Pictures commence at the Upper End of the North Room, and in the Middle and South Rooms, on the left hand.

## North Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Sibylla, Wife of The Elector John Frederick of Saxony and her Son - | Luca Cranach | *His Royal Highness Prince Albert, K.G.* |
| 2 | The Elector John Frederick of Saxony | Luca Cranach | *His Royal Highness Prince Albert, K.G.* |
| 3 | The Madonna - - - - | Sasso Ferrato | *Lord Francis Egerton.* |
| 4 | St. John Baptizing Christ - - | Schidone | *J. B. Heath, Esq.* |
| 5 | The Pentecost - - - | Joannes Joannis | *Martin Tupper, Esq.* |
| 6 | The Magdalen - - - | Guercino | *R. S. Holford, Esq.* |
| 7 | The Holy Family, unfinished - - | Raphael | *Right Hon. Sir Augustus J. Foster, Bart.* |
| 8 | An Equestrian Portrait - - - | Vandyke | *Duke of Sutherland, K.G.* |
| 9 | Cosmo, Founder of the Family of Medici, and known by the title of Pater Patriæ | Bronzino | *R. S. Holford, Esq.* |
| 10 | Landscape with Figures - - | Gaspar Poussin | *Lord Francis Egerton.* |
| 11 | The Flight into Egypt - - - | Albert Durer | *Martin Tupper, Esq.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 12 | Study, for one of the Heads in the Cupola at Parma - - - | Correggio | *Viscount Powerscourt.* |
| 13 | The Virgin of the Crescent - - | Murillo | *Martin Tupper, Esq.* |
| 13* | Virgin and Child, with Saints - - | Julio Clovio | *Duke of Sutherland, K.G.* |
| 14 | Portraits of a Gentleman and Lady - | John Van Eyck | *Colonel Hay.* |
| 15 | The Consistory - - - | Tintoret | *Duke of Sutherland, K.G.* |
| 16 | The Marriage of the Virgin - - | Primaticcio | *Lord Cowley.* |
| 17 | St. Sebastian - - - | Guido | *Right Hon. Sir Robert Gordon, G.C.B.* |
| 18 | Portraits of the Grand Dutchess Leonora (wife of Cosmo I. of Florence) and her Son Don Garzia - - - | Bronzino | *George Vivian, Esq.* |
| 19 | The Magdalen - - - | Dominichino | *R. S. Holford, Esq.* |
| 20 | St. John Baptizing in the River Jordan | Dominichino | *Sir Thomas Baring, Bart.* |
| 21 | Holy Family, in a Landscape - - | Francesco Penni | *Sir Thomas Baring, Bart.* |
| 22 | Head of the Virgin - - - | Raphael | *Right Hon. Sir Robert Gordon, G.C.B.* |
| 23 | Joseph and Potiphar's Wife - - | Guercino | *George Vivian, Esq.* |
| 24 | The Coronation of the Virgin with Saints, from the Camaldoli Convent - - | Andrea Sacchi | *Viscount Powerscourt.* |
| 25 | Landscape, with the Angel appearing to Hagar - - - - | Gaspar Poussin | *Miss Rogers.* |
| 26 | The Infant Saviour, with St. John and the Lamb - - - | Leonardo da Vinci | *Lord Ashburton.* |
| 27 | Landscape with Figures - - - | Gaspar Poussin | *R. S. Holford, Esq.* |
| 28 | The Virgin and Child - - | Raphael | *Earl Cowper.* |
| 29 | A Female Saint, from the Borghese Palace | Raphael | *H. T. Hope, Esq.* |
| 30 | Holy Family, in a Landscape - | Schidone | *Sir Thomas Baring, Bart.* |
| 31 | The Adoration of the Shepherds - | Bonifazio | *Lord Robert Grosvenor.* |
| 32 | The Last Supper - - - | Andrea del Sarto | *Hon. W. T. Fox Strangways.* |
| 33 | The Virgin and Child - - | Fra Bartolomeo | *R. S. Holford, Esq.* |
| 34 | The Infant Christ - - | Dominichino | *Sir Thomas Baring, Bart.* |
| 35 | The Virgin and Child - - | Guercino | *Right Hon. Sir Robert Gordon, G.C.B.* |

1841



| No. | Subjects. | Portraits. | Proprietors. |
|---|---|---|---|
| 36 | Landscape with the effect of Moon and Firelight - - | Van der Neer | *Lord Crewe.* |
| 37 | "Les Plaisirs des Paysans" - - | Jan Miel | *Charles Brind, Esq.* |
| 38 | A Hermit Reading - - | Van Staveren | *Charles Brind, Esq.* |
| 39 | Ruins and Figures - - | Ferg | *Charles Brind, Esq.* |
| 40 | Landscape, with Figures and Cattle - | D. Van Berghen | *William Wells, Esq.* |
| 41 | A Gale, with Men-of-War in the distance | W. Vandevelde | *H. T. Hope, Esq.* |
| 42 | Horses and Figures at an Inn Door - | Wouwerman | *Lord Colborne.* |
| 43 | Figures and Cattle crossing a Brook - | Berghem | *Lord Colborne.* |
| 44 | Landscape, with Portrait of the Artist drawing - - - - | Karl du Jardyn | *Lord Ashburton.* |
| 45 | A Slight Gale with Men-of-War and Fishing Boats - - - - | W. Vandevelde | *H. T. Hope, Esq.* |
| 46 | Christ and his Disciples at Emmaus - | Nogari | *Hon. Colonel Fitzgibbon.* |
| 47 | St. Francis and St. Dominick in Prayer | Dionysius Calvart | *Right Hon. Sir Robert Gordon, G.C.B.* |
| 48 | A Landscape, Travellers passing along a Sandy Road - - - | Isaac Ostade | *George Vivian, Esq.* |
| 49 | Peasants Dancing to a Bag-pipe - | Teniers | *Charles Bredel, Esq.* |
| 50 | Italian Peasants - - | Jan Miel | *Lord Crewe.* |
| 51 | The Broken Bridge - - | Pynacker | *Charles Bredel, Esq.* |
| 52 | Sea-Piece, View on the Coast of Holland, with Fishing-boats, and a Man-of-War in the Distance. | W. Vandevelde | *Lord Crewe.* |
| 53 | A Flemish Family - - - | Gonzales | *William Wells, Esq.* |
| 54 | Italian Peasants - | Jan Miel | *Lord Crewe.* |
| 55 | View of a Fortified Town, with Figures | Vander Heyde & A. Vandevelde | *Charles Brind, Esq.* |
| 56 | His Own Portrait - - - | Vander Werf | *Charles Brind, Esq.* |
| 57 | View of a Fortified Town, with Figures, | Vander Heyde & A. Vandevelde | *Charles Brind, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 58 | A Village Fête - - - | Teniers | *Duke of Wellington, K.G.* |
| 59 | View of Dort - - | Cuyp | *Charles Bredel, Esq.* |
| 60 | Garden Scene - - - - | De Hooge | *Edward N. Dennys, Esq.* |
| 61 | Dead Game, with Fruit and Flowers | Weenix | *John Nussey, Esq.* |
| 62 | Landscape, with Banditti - - | Berghem | *Lord Crewe.* |
| 63 | The School - - - | Jan Steen | *Lord Francis Egerton.* |
| 64 | Marchesa (Isabella) Grimaldi, in her Bridal Dress, there is inscribed on the Picture, "Petrs. Pauls. Rubens pinxit et cum singulari Devotione D. 1606." Purchased of the Family at Genoa - - | Rubens | *W. J. Bankes, Esq.* |
| 65 | View of a Chateau in Flanders, with Figures merry-making - - - | Teniers | *John Martin, Esq.* |
| 66 | The Baroness De Viry - - | Rubens | *William Wells, Esq.* |
| 67 | Landscape, with a Fall of Water - - | Ruysdael | *William Hornby, Esq.* |
| 68 | Portrait of Madam Wouwerman - | Vander Helst | *George Hayter, Esq.* |
| 69 | The Meeting of Abraham and Melchizedek - - - - | Rubens | *Sir Thomas Baring, Bart.* |
| 70 | Marchesa (Maria) Grimaldi, with a Dwarf Servant, the Companion to picture No. 64, purchased of the Family at Genoa - | Rubens | *W. J. Bankes, Esq.* |
| 71 | Portrait of Cornelius Van Hooft, the Translator of Homer into Dutch - - | Rembrandt | *George Hayter, Esq.* |
| 72 | The Return from the Chase - - | Wouwerman | *Duke of Wellington, K.G.* |
| 73 | Landscape, with Water-fall - - | Ruysdael | *Lord Crewe.* |
| 74 | A Water-fall - - - | S. Rosa | *Lord Francis Egerton.* |

# Middle Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 75 | View on the Banks of the Dee | Wilson | *Sir Thomas Baring, Bart.* |
| 76 | Lady Jane Halliday | Sir Josh. Reynolds | *J. Tollemache, Esq* |
| 77 | Portraits of Miss Crewe and Mrs. Hinchliffe | Sir Josh. Reynolds | *Lord Crewe.* |
| 78 | Mrs. Tollemache, in the Character of Miranda | Sir Josh. Reynolds | *J. Tollemache, Esq.* |
| 79 | The Strada Nomentana | Wilson | *Robert Vernon, Esq.* |
| 80 | Landscape with Cattle | Gainsborough | *Robert Vernon, Esq.* |
| 81 | A Group of Family Portraits | Hogarth | *Lord Cowley.* |
| 82 | Portrait of a Lady | Sir Josh. Reynolds | *Charles Henry Phillips, Esq.* |
| 83 | The Rev. Lawrence Sterne | Sir Josh. Reynolds | *Marquess of Lansdowne K.G.* |
| 84 | View in Dresden | Canaletto | *Colonel Hugh Baillie.* |
| 85 | The Distressed Poet | Hogarth | *Marquess of Westminster K.G* |
| 86 | Cartouche | Sir Josh. Reynolds | *Lord Crewe.* |
| 87 | St. Christopher | Annibal Carracci | *George Hayter, Esq.* |
| 88 | The Colonnade under the Doge's Palace, Venice | Guardi | *Earl of Normanton.* |
| 89 | A View in the Republic of San Marino | Wilson | *Earl of Normanton.* |
| 90 | Buildings in Venice | Guardi | *Earl of Normanton.* |
| 91 | View of St. Paul's Cathedral | Canaletto | *John Disney, Esq.* |
| 92 | The Interior of the Rotunda at Ranelagh | Canaletto | *John Disney, Esq.* |
| 93 | The Capitol, Rome | Canaletto | *Lord Crewe.* |
| 94 | Westminster Bridge | Canaletto | *John Disney, Esq.* |
| 95 | Whitehall | Canaletto | *John Disney, Esq.* |
| 96 | Lord Lansdowne, Lord Ashburton, and Colonel Barré | Sir Josh. Reynolds | *Sir Thomas Baring, Bart.* |
| 97 | Portrait of Mrs. Cunliffe Offley | Hoppner | *Lord Crewe.* |
| 98 | Mrs. Kennedy | Sir Josh. Reynolds | *Sir H. Bunbury, Bart.* |
| 99 | The Villa Adriana | Wilson | *Robert Vernon, Esq.* |

1841



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 100 | The Villa of Mæcenas - | Wilson | *Robert Vernon, Esq.* |
| 101 | Group of Cattle, in a Landscape - - | Gainsborough | *William Wells, Esq.* |
| 102 | Cottage Children, in a Landscape - | Gainsborough | *Robert Vernon, Esq.* |
| 103 | Cows, in a Landscape - - | Gainsborough | *Lord Francis Egerton.* |
| 104 | Portrait of Mrs. Otway and Child - - | Sir Josh. Reynolds | *C. Sackville Bale, Esq.* |
| 105 | Portrait of Mrs. Bunbury - - | Sir Josh. Reynolds | *Sir H. Bunbury, Bart.* |
| 106 | View on the Coast of Normandy - - | Bonington | *Marquess of Westminster K.G* |
| 107 | Shylock - - - | Stewart Newton | *William Wells, Esq.* |
| 108 | Jessica - - - - | Stewart Newton | *William Wells, Esq.* |
| 109 | The English Girl - - | Stewart Newton | *H. A. J. Munro, Esq.* |
| 110 | A Peasant Girl of Normandy - | Stewart Newton | *Colonel Hugh Baillie.* |
| 111 | A View in Venice - - | Guardi | *Lord Francis Egerton.* |
| 112 | A View in Venice - - - | Guardi | *Lord Francis Egerton.* |
| 113 | Garden Scene, with Figures - | Lancret | *H. Broadwood, Esq.* |
| 114 | A View in Venice - - | Guardi | *Lord Francis Egerton.* |
| 115 | A View in Venice - - | Guardi | *Lord Francis Egerton.* |
| 116 | A Landscape with Cattle - | Gainsborough | *Hon. G. Dawson Damer.* |
| 117 | Kitty Fisher - - - | Sir Josh. Reynolds | *Lord Crewe.* |
| 118 | Landscape with Labourers returning home | Gainsborough | *William Wells, Esq.* |
| 119 | Landscape - - | Wilson | *J. Tollemache, Esq.* |
| 120 | Waggon and Horses crossing a brook | Gainsborough | *Robert Vernon, Esq.* |
| 121 | Portraits of Lady Crewe and Lady Robert Spencer - - - | Sir Josh. Reynolds | *Lord Crewe.* |
| 122 | The Strada Nomentana - - | Wilson | *William Wells, Esq.* |
| 123 | Landscape - - - - | Wilson | *J. Tollemache, Esq.* |
| 124 | The Young Gamblers - - | Edmonstone | *Robert Vernon, Esq.* |
| 125 | The Oxford Window - - | Sir Josh. Reynolds | *Sir Thomas Baring, Bart.* |
| 126 | Studies from Nature - - | Edmonstone | *Sir Thomas Baring, Bart.* |
| 127 | The Market Cart - - | Gainsborough | *Hon. G. Dawson Damer.* |
| 128 | The Hurdy-Gurdy Player - - | Hogarth | *T. Brown, Esq.* |
| 129 | Boy and Kite - - | Hogarth | *Marquess of Westminster K.G* |

1841



# South Room.

| No. | Subject. | Painters. | Proprietors. |
|---|---|---|---|
| 130 | A Land Storm | Morland | *William Wells, Esq.* |
| 131 | Landscape with a Church | Morland | *William Wells, Esq.* |
| 132 | Coast Scene with Fisherman | Morland | *William Wells, Esq.* |
| 133 | The Resurrection | Tintoret | *Earl of Lonsdale, K.G.* |
| 134 | The Woman taken in adultery | Titian | *Sir Edwin Pearson.* |
| 135 | St. John preaching to the Multitude | Barroccio | *Earl of Lonsdale, K. G.* |
| 136 | Adam and Eve | Stothard | *H. A. J. Munro, Esq.* |
| 137 | Pastoral Subject | Stothard | *C. Sackville Bale, Esq.* |
| 138 | A Sketch | Stothard | *Samuel Boddington, Esq.* |
| 139 | Venus protecting Æneas from the spear of Diomed | Stothard | *H. A. J. Munro, Esq.* |
| 140 | Comus, a sketch | Stothard | *Samuel Boddington, Esq.* |
| 141 | Subject from the Spectator | Stothard | *Samuel Rogers, Esq.* |
| 142 | The Tournament | Stothard | *Samuel Rogers, Esq.* |
| 143 | A Sketch | Stothard | *Samuel Boddington, Esq.* |
| 144 | Othello and Desdemona | Stothard | *Samuel Boddington, Esq.* |
| 145 | The Brook | Stothard | *William Sharp, Esq.* |
| 146 | Youth between Virtue and Pleasure | Stothard | *Samuel Boddington, Esq.* |
| 147 | Bacchanalians | Stothard | *H. A. J. Munro, Esq.* |
| 148 | The Scotch Fire side | Stothard | *Robert Vernon, Esq.* |
| 149 | Family Portraits | Stothard | *Samuel Boddington, Esq.* |
| 150 | Sans Souci | Stothard | *Sir George Philips, Bart.* |
| 151 | Bacchanalian Dance | Stothard | *Robert Vernon, Esq.* |
| 152 | Landscape with Cattle at a Ford | Stothard | *Samuel Boddington, Esq.* |
| 153 | Tam o' Shanter<br>And, wow! Tam saw an unco sight!<br>Warlocks and witches in a dance; &c. | Stothard | *Samuel Boddington, Esq.* |
| 154 | Young's Night Thoughts, Night 1st l. 44. | Stothard | *Samuel Boddington, Esq.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 155 | Sketch from the Rape of the Lock - | Stothard | *Samuel Boddington, Esq.* |
| 156 | Ditto - - - | Stothard | *Samuel Boddington, Esq.* |
| 157 | Ditto - - - - | Stothard | *Samuel Boddington, Esq.* |
| 158 | Young's Night Thoughts, Night 1st l. 135. | Stothard | *Samuel Boddington, Esq.* |
| 159 | Sketch for the Staircase at Burleigh | Stothard | *Samuel Boddington, Esq.* |
| 160 | Amphitrite - - - | Stothard | *Samuel Boddington, Esq.* |
| 161 | Subject from Don Quixote - - | Stothard | *Miss Rogers.* |
| 162 | Diana Sleeping - - | Stothard | *Samuel Boddington, Esq.* |
| 163 | Subject from Don Quixote - | Stothard | *Miss Rogers.* |
| 164 | The Shakespeare Characters - - | Stothard | *Samuel Boddington, Esq.* |
| 165 | The Elements - - - | Stothard | *Robert Vernon, Esq.* |
| 166 | The Dance - - - | Stothard | *Sir John Swinburne, Bart.* |
| 167 | Peace - - - | Stothard | *Samuel Rogers, Esq.* |
| 168 | Subject from Don Quixote - - | Stothard | *Miss Rogers.* |
| 169 | The Vintage - - - | Stothard | *Miss Rogers.* |
| 170 | Subject from Don Quixote - - | Stothard | *Miss Rogers.* |
| 171 | Canterbury Pilgrimage - - - | Stothard | *Samuel Boddington, Esq.* |
| 172 | A Fête Champêtre - - | Stothard | *Robert Vernon, Esq.* |
| 173 | Subject from the Spectator - | Stothard | *Lady Holland.* |
| 174 | Cleopatra - - - - | Stothard | *Samuel Boddington, Esq.* |
| 175 | Vertumnus and Pomona - - | Stothard | *Samuel Boddington, Esq.* |
| 176 | The Bath of Diana - - | Stothard | *Robert Vernon, Esq.* |
| 177 | Subject from the Arabian Nights - | Stothard | *Sir George Philips, Bart.* |
| 178 | The Judgement of Paris - - | Stothard | *Samuel Boddington, Esq.* |
| 179 | Subject from Moore's Melodies - - | Stothard | *Samuel Boddington, Esq.* |
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| 181 | Sketch from the Arabian Nights - | Stothard | *Samuel Boddington, Esq.* |
| 182 | Sketch from the Rape of the Lock - | Stothard | *Samuel Boddington, Esq.* |
| 183 | The Banquet - - | Stothard | *Miss Rogers.* |
| 184 | Ruth and Boaz - - | Stothard | *Samuel Boddington, Esq.* |
| 185 | The Repast - - | Stothard | *Samuel Rogers, Esq.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 186 | Subject from Spenser's Faerie Queen - | Stothard | *Samuel Boddington, Esq.* |
| 187 | Ixion, embracing the false Juno | Stothard | *Samuel Boddington, Esq.* |
| 188 | Victory - - - - | Stothard | *Samuel Rogers, Esq.* |
| 189 | Amphitrite - - - | Stothard | *Samuel Rogers, Esq.* |
| 190 | The Waterfall at Hafod - - | Stothard | *Samuel Boddington, Esq.* |
| 191 | Adam and Eve - - | Stothard | *Miss Rogers.* |
| 192 | Cleopatra - - - | Stothard | *Samuel Boddington, Esq.* |
| 193 | The Triumph of Peace - - | Stothard | *Samuel Boddington, Esq.* |
| 194 | Cottagers - - - | Stothard | *Samuel Boddington, Esq.* |
| 195 | Subject from the Arabian Nights - | Stothard | *Samuel Boddington, Esq.* |
| 196 | Cottagers - - - | Stothard | *Samuel Boddington, Esq.* |
| 197 | Sancho and the Dutchess - | Stothard | *Sir John Swinburne, Bart.* |
| 198 | War - - | Stothard | *Robert Vernon, Esq.* |
| 199 | The Dance - - | Stothard | *Robert Vernon, Esq.* |
| 200 | Subjects from the Arabian Nights - | Stothard | *Miss Rogers.* |
| 201 | Subject from Burns - - | Stothard | *Samuel Boddington, Esq.* |
| 202 | The Farewell - - - | Stothard | *Miss Rogers.* |
| 203 | Amphitrite, a Sketch - | Stothard | *Thomas Boddington, Esq.* |
| 204 | The Tournament - - - | Stothard | *Samuel Boddington, Esq.* |
| 205 | The Dance - - - | Stothard | *Robert Vernon, Esq.* |
| 206 | Vertumnus and Pomona - | Stothard | *H. A. J. Munro, Esq.* |
| 207 | Venus reposing - - | Stothard | *H. A. J. Munro, Esq.* |
| 208 | Warrior after Battle - - | S. Rosa | *Right Hon. Sir Robert Gordon, G.C.B.* |
| 209 | The Fire of London, seen from one of the Arches of Old London Bridge - | Loutherburg | *Sir Thomas Baring, Bart.* |
| 210 | St. Bruno in ecstacy - - - | Zurburan | *Dr. Durnsford.* |
| 211 | View of Nimiguen - - - | Van Goyen | *General Grosvenor.* |
| 212 | A Calm Scene, Coast of the Mediterranean | Vernet | *Lord Francis Egerton.* |
| 213 | St. Peter's, Rome—with the Procession of the French Ambassador - | P. Panini | *Lord Francis Egerton.* |

| No. | Subject. | Painters. | Proprietors. |
|---|---|---|---|
| 214 | Portrait of a Gentleman - - | Cornelius Janssen | *Dr. Darling.* |
| 215 | Mary Magdalen washing the feet of our Saviour - - - | Otho Venius | *T. C. Harrison, Esq.* |
| 216 | The Conquest of Mexico - - | Hogarth | *Lady Holland.* |
| 217 | A Gallery of Painting and Sculpture, with Portrait of the Artist - - | P. Panini | *Lord Francis Egerton.* |
| 218 | Portrait of a Lady - - - | Cornelius Janssen | *Dr. Darling.* |
| 219 | The Rabbit Warren - - | Morland | *William Wells, Esq.* |
| 220 | A Storm on the Coast of Italy - - | Vernet | *Lord Francis Egerton.* |

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1842

# CATALOGUE

OF

# THE WORKS

OF THE LATE

# SIR DAVID WILKIE, R. A.

TOGETHER WITH

## A SELECTION OF PICTURES BY ANCIENT MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1842.

---

The Numbers on the Pictures commence at the Upper End of the North Room, and in the Middle and South Rooms, on the left hand.

## North Room.

### WORKS OF THE LATE SIR DAVID WILKIE, R. A.

| No. | Subjects. | Painted. | Proprietors. |
|---|---|---|---|
| 1 | King George the Fourth's Entrance to his Palace of Holyrood House, the 15th of August, 1822. | 1830 | *HER MAJESTY.* |
| | In front of His Majesty, the Duke of Hamilton First Peer of Scotland, in the plaid of the Earls of Arran, is presenting the Keys of the Palace, of which he is hereditary Keeper; on the right of the King, is the Duke of Montrose, Lord Chamberlain, pointing to the entrance of the Palace, where is stationed the Duke of Argyll in his family tartan, as Hereditary Keeper of the Household; behind him is the Crown of Robert the Bruce supported by Sir Alexander Keith; on the left of the Picture in the dress of the Royal Archers, who served as the King's Body Guard, is the Earl of Hopetoun, and close to him in the character of Historian or Bard, is Sir Walter Scott. | | |
| 2 | The Siege of Saragossa - - - | 1828 | *HER MAJESTY.* |

| No. | Subjects. | Painted. | Proprietors. |
|---|---|---|---|
| 3 | The Guerilla taking leave of his Confessor - | 1828 | *HER MAJESTY.* |
| 4 | Her Majesty Queen Victoria - - - | 1840 | *Sir Charles Forbes, Bart.* |
| 5 | The Guerilla's Return to his Family - - | 1830 | *HER MAJESTY.* |
| 6 | Guerilla Council of War in a Spanish Posada - | 1828 | *HER MAJESTY.* |
| 7 | Finished Sketch for the picture of the Chelsea Pensioners - - - - - - | 1821 | *Thos. Baring, Esq.* |
| 8 | Finished Sketch for the picture of Blind Man's Buff - - - - - - - | 1811 | *Charles Bredel, Esq.* |
| 9 | Her Majesty Queen Victoria at her First Council | 1839 | *HER MAJESTY.* |
| 10 | John Knox Preaching - - - - - | 1832 | *Rt. Hon. Sir Robert Peel, Bart. M.P.* |
| 11 | The Penny Wedding - - - - - | 1818 | *HER MAJESTY.* |
| 12 | The Fortune-Teller. The occurrence here represented took place in St. Domingo. The Lady was afterwards the Emperess Josephine - | 1837 | *John Abel Smith, Esq. M.P.* |
| 13 | Portrait of His Grace the Duke of Wellington - | 1835 | *Marquess of Salisbury.* |
| 14 | Chelsea Pensioners reading the Gazette of the Battle of Waterloo - - - - - | 1822 | *Duke of Wellington, K.G.* |
| 15 | Blind Man's Buff - - - - - | 1812 | *HER MAJESTY.* |
| 16 | The Sick Chamber - - - - - | 1808 | *F. G. Moon, Esq.* |
| 17 | Napoleon and Pius VII. at Fontainbleau - | 1836 | *John Marshall, Esq. M.P.* |
| 18 | Columbus - - - - - - | 1835 | *R. S. Holford, Esq.* |
| 19 | The Rabbit on the Wall - - - | 1816 | *T. B. Brown, Esq.* |
| 20 | The Wardrobe ransacked - - - | 1810 | *Lady De Dunstanville.* |
| 21 | Sketch of Reading the Will - - - | 1820 | *Mrs. Emmerson.* |
| 22 | The Death of Sir Philip Sydney - - | 1818 | *Bonamy Dobree, Esq.* |
| 23 | Study of the Gentle Shepherd - - | 1840 | *James Hall, Esq.* |
| 24 | Finished Sketch for the Picture of the Village Festival - - - - - - | 1809 | *William Wells, Esq.* |
| 25 | The Errand Boy - - - - - | 1818 | *Sir John Swinburne, Bart.* |
| 26 | Death of the Red Deer - - - | 1821 | *Miss Rogers.* |

| No. | Subjects. | Painted. | Proprietors. |
|---|---|---|---|
| 27 | The Newsmongers | 1821 | *Robert Vernon, Esq.* |
| 28 | Portrait of Sir Peter Laurie | 1840 | *Sir Peter Laurie.* |
| 29 | Portrait of the late Sir David Wilkie | 1841 | *Rt. Hon. Sir Robert Peel, Bart. M. P.* |
| 30 | Portrait of James Hall, Esq. | 1841 | *James Hall, Esq.* |
| 31 | The Jew's Harp | 1807 | *William Wells, Esq.* |
| 32 | The Bagpiper | 1812 | *Robert Vernon, Esq.* |
| 33 | Scene from The Gentle Shepherd | | *Thomas Wilkie, Esq.* |
| 34 | The Cut Finger | 1809 | *W. H. Whitbread, Esq.* |
| 35 | The New Coat | 1807 | *M. Stodart, Esq.* |
| 36 | The Nursery | 1835 | *John Gibbons, Esq.* |
| 37 | Head of John Norman, Blacksmith of the Village of Cults | 1813 | *W. Seguier, Esq.* |
| 38 | Scene from The Abbot of Sir Walter Scott | 1830 | *W. Seguier, Esq.* |
| 39 | Sketch for the Picture of John Knox preaching | 1825 | *Colonel Wyndham.* |
| 40 | Benvenuto Cellini and the Pope | 1840 | *Henry Rice, Esq.* |
| 40* | "Not at home" | 1833 | *Sir M. W. Ridley, Bart.* |
| 41 | William the Fourth | 1833 | *Duke of Wellington, K. G.* |
| 42 | The Parish Beadle | 1823 | *Lord Colborne.* |
| 43 | The Breakfast | 1817 | *Duke of Sutherland, K. G.* |
| 44 | Distraining for Rent | 1815 | *William Wells, Esq.* |
| 45 | George the Fourth in Highland Costume | 1832 | *Duke of Wellington, K. G.* |
| 46 | H. R. H. The Duke of Sussex in Highland Costume | 1836 | *HER MAJESTY.* |
| 47 | Duncan Grey | 1814 | *J. Sheepshanks, Esq.* |
| 48 | The Card-players | 1808 | *Charles Bredel, Esq.* |
| 49 | "Guess my Name?" | 1821 | *Frederick Perkins, Esq.* |
| 50 | The Pedlar | 1814 | *Mrs. Baillie.* |
| 51 | Queen Mary escaping from Lochleven Castle | 1837 | *E. R. Tunno, Esq.* |
| 52 | The Village Politicians, the first picture of the subject | 1804 | *Dr. Darling.* |
| 53 | A Landscape | 1822 | *Robert Vernon, Esq.* |
| 54 | A Sketch for the Village School | 1821 | *Miss Wilkie.* |

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# Middle Room.

## WORKS OF THE LATE SIR DAVID WILKIE, R. A.

| No. | Subjects. | Painted. | Proprietors. |
|---|---|---|---|
| 55 | The Rent Day - - - - | 1807 | *Countess of Mulgrave.* |
| 56 | Scotch Baptism - - | 1829 | *Lady Chantrey.* |
| 57 | The Confessional - - - - | 1827 | *J. Morrison, Esq.* |
| 58 | Portrait of the late Lady Lyndhurst - - | 1832 | *Duke of Wellington, K.G.* |
| 59 | Portrait of Thomas Wilkie, Esq. - - | 1837 | *Miss Wilkie.* |
| 60 | Portrait of Sir James Macgrigor, Bart., M.D. | 1835 | *The Medical Officers of the Army.* |
| 61 | The Highland Family - - - - | 1824 | *Earl of Essex.* |
| 62 | The China Menders - - - - | 1818 | *Sir George Philips, Bart.* |
| 63 | Sketch of two of the daughters of the late Rev. Dr. Thomson of Long Stowe, Cambridgeshire | | *John Donne, Esq.* |
| | STUDIES *from No.* 64 *to* 107 *inclusive, excepting No.* 84, *which is a finished picture.* | | |
| 64 | Sketch for a Picture of burying the Regalia of Scotland - - - - - | | *Miss Wilkie.* |
| 65 | Two Figures in the Picture of The Bride - | 1838 | *Thomas Wilkie, Esq.* |
| 66 | Portrait of Miss Wilkie - - - | 1833 | *Lady Laurie.* |
| 67 | A Mother teaching her Children to pray - | | *Thomas Wilkie, Esq.* |
| 68 | The Sick Chamber, a Sketch - - - | 1808 | *Countess of Mulgrave.* |
| 69 | Portrait of a Gentleman in a Dutch Dress - | 1822 | *George Young, Esq.* |
| 70 | The Duke of Wellington and his Charger - | 1838 | *Thomas Wilkie, Esq.* |
| 71 | William the Fourth - - - - | | *Lord De L'Lisle.* |
| 72 | Prince Talleyrand - - - - | | *C. Baring Wall, Esq. M. P.* |
| 73 | The Cut Finger, a Sketch - - - | 1809 | *Countess of Mulgrave.* |
| 74 | Portraits of the Children of Major and Mrs. Winfield - - - - - - | 1835 | *Mrs. Winfield.* |

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| No. | Subjects. | Painted. | Proprietors. |
|---|---|---|---|
| 75 | Queen Adelaide on Horseback - - - | | *Sir Peter Laurie.* |
| 76 | A Spanish Señorita with her Nurse, a native of the Asturias, walking in the Prado of Madrid - | 1828 | *Samuel Rogers, Esq.* |
| 77 | Samuel and Eli - - - - - | 1840 | *James Hall, Esq.* |
| 78 | Two Figures in Spanish Dresses - - | | *Thomas Wilkie. Esq.* |
| 79 | A Female adjusting her hair - - - | | *Thomas Wilkie, Esq.* |
| 80 | The Breakfast, a Sketch - - - | 1817 | *Miss Wilkie.* |
| 81 | The Encampment of the Sheik and Arabs who accompanied Sir David Wilkie to the Dead Sea and Jericho.—*Painted in Jerusalem.* | 1841 | *Miss Wilkie* |
| 82 | Our Saviour at Emaus. *Painted in Jerusalem.* | 1841 | *Miss Wilkie.* |
| 83 | Christ before Pilate. *Painted in Jerusalem* - | 1841 | *Alexander Colvin, Esq.* |
| 84 | The White Boy's Cabin - - - | 1836 | *Robert Vernon, Esq.* |
| 85 | Small Landscape - - - - | | *Alexander Colvin, Esq.* |
| 86 | The Errand Boy - - - - | | *Dr. Darling.* |
| 87 | Portrait of the late Sir David Wilkie - - | 1817 | *Mrs. Winfield.* |
| 88 | Portrait of Thomas Wilkie, Esq. - - | 1817 | *Mrs. Winfield.* |
| 89 | Portrait of Mrs. Riddell, a Niece of Sir David Wilkie - - - - - | 1835 | *Mrs. Winfield.* |
| 90 | The Blind Fiddler, a Sketch - - - | 1806 | *John Allnut, Esq.* |
| 91 | Reading the Will, a Sketch - - - | 1820 | *Mrs. Emmerson.* |
| 92 | The Wardrobe Ransacked, a Sketch - - | 1810 | *Alexander Colvin, Esq.* |
| 92* | Portrait of John Cartwright, Esq. Her Majesty's Consul at Constantinople, with his Dragoman, Mustapha - - - - - | 1840 | *W. Woodburn, Esq.* |
| 93 | A View, looking to the East, of the Church and Manse of Cults, in which Sir D. Wilkie was born, as they appeared in 1792—drawn from recollection - - - - - | | *Miss Wilkie.* |
| 94 | The Nativity—the Figures in the Dresses of the Country - - - - - | 1841 | *James Hall, Esq.* |

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| No. | Subjects. | Painted. | Proprietors. |
|---|---|---|---|
| 95 | William the Fourth | | *Sir Peter Laurie.* |
| 96 | Sketch for an Allegorical Picture | 1840 | *Thomas Wilkie, Esq.* |
| 97 | Queen Adelaide | | *Sir Peter Laurie.* |
| 97* | Portrait of the Persian Prince Halakoo Mirza | 1840 | *W. Woodburn, Esq.* |
| 98 | The Turkish Letter-writer.—*Painted at Constantinople* | 1840 | *Lord Charles Townshend.* |
| 99 | View, looking to the West of the Church and Manse of Cults, as they now appear | 1817 | *Thomas Wilkie, Esq.* |
| 100 | A Jewish Woman and her Child,—*drawn in Jerusalem* | 1841 | *Lord Charles Townshend.* |
| 101 | Two Figures for the Picture of Josephine and the Fortune-teller | 1837 | *Thomas Wilkie, Esq.* |
| 102 | The Interior of Pitlessie Mill in the Parish of Cults | 1818 | *John Allnut, Esq.* |
| 103 | The Letter of Introduction, a sketch | | *Miss Wilkie.* |
| 104 | Female Figure in the Picture of Queen Mary | 1837 | *Thomas Wilkie, Esq.* |
| 105 | A Jewish Family | 1841 | *Mrs. Collins.* |
| 106 | Five Heads, the commencement of a Picture of Samuel and Eli | 1840 | *James Hall, Esq.* |
| 107 | H. R. H. The Duke of Sussex | | *James Hall, Esq.* |
| 108 | The Pifferari, with Pilgrims playing Hymns to the Madonna | 1827 | *HER MAJESTY.* |
| 109 | Portrait of Mrs. Moberley | 1838 | *Rev. Dr. Moberley.* |
| 110 | Portrait of William Stodart, Esq. | 1806 | *M. Stodart, Esq.* |
| 111 | Portrait of Master Robert James Donne | | *John Donne, Esq.* |
| 112 | Portrait of Mrs. Winfield, a Niece of Sir David Wilkie | 1823 | *Mrs. Winfield.* |
| 113 | The Princess Doria washing the Pilgrims' feet | 1827 | *HER MAJESTY.* |
| 114 | Portraits of Mrs. Coppard and Daughters | 1817 | *Mrs. and Miss A. and C Coppard.* |
| 115 | Digging for Rats | 1811 | *The Royal Academy.* |
| 116 | A Lady taking Tea | | *Lord Monteagle.* |

| No. | Subjects. | Painted. | Proprietors. |
|---|---|---|---|
| 117 | The Blind Fiddler, a Sketch | 1806 | *Countess of Mulgrave.* |
| 118 | Sunday Morning | 1805 | *Countess of Mulgrave.* |
| 118* | The Village Politicians | 1806 | *Earl of Mansfield.* |
| 119 | The Hookabardar | 1840 | *Jacob Bell, Esq.* |
| 120 | The Card-players, a Sketch | 1808 | *Countess of Mulgrave.* |
| 121 | The Cotters' Saturday Night | 1837 | *G. F. Moon, Esq.* |
| 122 | Portrait of Daniel O'Connell, Esq. | 1838 | *Rev. H. Cholmondeley.* |
| 123 | The Duke of Wellington and his Charger | 1834 | *The Company of Merchant Tailors.* |
| 124 | Alfred in the Neatherd's Cottage, with Portrait of Sir David Wilkie in the back ground | 1806 | *Sir Thomas Baring, Bart.* |
| 125 | Landscape, with Sheep-washing | 1817 | *Sir Thomas Baring, Bart.* |
| 126 | Portrait of Matthias Prime Lucas, Esq. President of St. Bartholomew's Hospital | 1839 | *The Governors of St. Bartholomew's Hospital.* |
| 127 | Landscape, Sheep-washing, Study for the Picture | 1816 | *John Allnut, Esq.* |
| 128 | The Recruiting Party | 1805 | *Wynn Ellis, Esq. M.P.* |
| 129 | Portraits of the late Rev. David Wilkie, Minister of Cults, and of Mrs. Wilkie, the Parents of Sir David Wilkie | 1807 | *Miss Wilkie.* |
| 130 | Portrait of the Lady Mary Fitzgerald | 1807 | *Countess of Mulgrave.* |

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# South Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 131 | Italian Buildings with an Itinerant Musician, and other Figures - - | Lingelback | *Earl of Orford.* |
| 132 | The Bird's Nest - - - | Vander Werf | *Hon. Colonel Fitzgibbon.* |
| 133 | A Woody Landscape - - | Gaspar Poussin | *Ralph Sneyd, Esq.* |
| 134 | Portrait of Hubertus De Het - - | Vandyke | *Andrew Fountaine, Esq.* |
| 135 | Head of a Bull - - | Paul Potter | *John Grant, Esq.* |
| 136 | The Madonna - - - | Elizabetha Sirani | *Beriah Botfield, Esq. M.P.* |
| 137 | A Sandy road with a Grey Horse and Traveller resting - - - | Paul Potter | *Hon. Colonel Fitzgibbon.* |
| 138 | The Virgin and Child - - | Murillo | *Sir Watkin W. Wynn, Bart.* |
| 139 | A Man selling Lemons - - | Teniers | *James Hall, Esq.* |
| 140 | Portrait of an Abbé - - - | Teniers | *M. W. Barnes, Esq.* |
| 141 | Environs de Gueldres - | Ruysdael & A. Vandevelde | *Charles Heusch, Esq.* |
| 142 | The Environs of Dresden - - | Canaletto | *Henry Broadwood, Esq. M.P.* |
| 143 | The Woman taken in Adultery - | J. C. Proccaccini | *R. P. Nichols, Esq.* |
| 144 | Fête Champêtre - - | Watteau | *Frederick Perkins, Esq. M.P.* |
| 145 | The Itinerant Musicians - - | Jan Steen | *Charles Heusch, Esq.* |
| 146 | A Young Woman returned from Market | W. Mieris | *Charles Heusch, Esq.* |
| 147 | Landscape with Pigs - - - | Karl du Jardin | *Charles Heusch, Esq.* |
| 148 | Italian Peasants in a Landscape - | Sebastian Bourdon | *Hon. Colonel Fitzgibbon.* |
| 149 | The Virgin weeping over the dead body of our Saviour - - - | Guercino | *Duke of Bedford.* |
| 150 | The Daughter of Herodias with the Head of John the Baptist - - | Carlo Dolce | *Rev. W. A. Fitz Hugh.* |
| 151 | A Slight Gale - - - | W. Vandevelde | *Archer Holdsworth, Esq.* |
| 152 | A Family at a Repast - - | W. Mieris | *Hon. Colonel Fitzgibbon.* |
| 153 | The Family of Oliver St. John, Earl of Bolingbroke - - - | Vandyke | *Earl of Morley.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 154 | Landscape with Historical Figures - | Gaspar Poussin | *George Byng, Esq. M.P.* |
| 155 | Adonis going to the Chace - - | Titian | *Rev. W. A. Fitz Hugh.* |
| 156 | Landscape with Figures and Cattle - | Berghem | *Earl of Orford.* |
| 157 | The Flemish Ball - - - | A. Ostade | *Edmund Foster, Esq.* |
| 158 | St. Peter repentant - - - | Vandyke | *Earl of Warwick.* |
| 159 | An Interior, with an old Woman sleeping | Teniers | *T. H. Longden, Esq.* |
| 160 | A Breeze - - - - | W. Vandevelde | *H. A. J. Munro, Esq.* |
| 161 | The Virgin and Child, with St. John encircled by Fruit and Flowers - | G. Seghers and C. Schut | *D. Tighe, Esq.* |
| 162 | Full length of a Child, with a toy in a Garden Scene - - - | Rubens | *Earl of Warwick.* |
| 163 | Dutch Boors - - - - | Teniers | *Sir W. Watkin Wynn, Bart.* |
| 164 | Landscape - - - - | Francesco Milé | *John Davis, Esq.* |
| 165 | Scene on the Coast of Holland, with Boats and Figures - - - | Vander Capella | *Rt. Hon. H. Labouchere, M.P* |
| 166 | Cicero, at his Villa - - - | Wilson | *Rev. W. A. Fitz Hugh.* |
| 167 | Portrait of Mrs. Robinson - - | Sir Josh. Reynolds | *H. A. J. Munro, Esq.* |
| 168 | The Adoration of the Magi - - | Palma Vecchio | *Earl of Lonsdale, K.G.* |
| 169 | Heads - - - - | Titian | *R. P. Nichols, Esq.* |
| 170 | The Virgin and Child with Joseph, in a Landscape - - - - | Carlo Maratti | *Earl of Normanton.* |
| 171 | A Cottage Girl going with her pitcher to the brook - - - - | Gainsborough | *Baroness Basset.* |
| 172 | Head of a Female - - - | Giorgione | *Hon. Colonel Fitzgibbon.* |
| 173 | The Madonna - - - | Sasso Ferrato | *J. Clarke, Esq.* |
| 174 | Landscape and Figures, with a Fall of Water - - - - | Ruysdael | *Col. Hugh Baillie, M.P.* |
| 175 | Sea-shore, with Figures - - | Gainsborough | *Marquess of Westminster K G* |
| 176 | Portraits of John Bellenden Ker and his brother Henry Gawler - - | Sir Josh. Reynolds | *John Bellenden Ker, Esq.* |
| 177 | Live Fowls - - - - | Hondekoeter | *Lord Charles Townshend.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 178 | Animals in a Landscape - - | J. H. Roos | *Dudley Perceval, Esq.* |
| 179 | Landscape, with a Fall of Water - | Ruysdael | *Hon. Colonel Fitzgibbon.* |
| 180 | The Last Supper - - - | Sasso Ferrato | *Duke of Bedford.* |
| 181 | Interior of a Dutch Church - | Cuyp | *Colonel Chaplin.* |
| 182 | Landscape, with the Fisherman presenting to Polycrates, the Tyrant of Samos, a Fish, inside of which was afterwards found the ring he had cast into the Sea | Salvator Rosa | *Earl of Warwick.* |
| 183 | The Virgin presenting the Infant Saviour to a Female Saint - - - | Paul Veronese | *Earl of Wicklow.* |
| 184 | St. Francis, with the Infant Christ - | Murillo | *George Byng, Esq. M.P.* |
| 185 | Landscape, with the Story of the cruel death of Polycrates - - - | Salvator Rosa | *Earl of Warwick.* |
| 186 | Job and his Friends - - - | Salvator Rosa | *Col. Hugh Baillie, M.P.* |
| 187 | An Exterior, with Figures drinking - | P. de Hooge | *George Byng, Esq. M.P.* |
| 188 | Landscape, with Figures - - | Wynants | *Hon. Colonel Fitzgibbon.* |
| 189 | The taking down from the Cross, a Vision—*a Pasticcio* - - | Teniers | *M. W. Barnes, Esq.* |
| 190 | A Boar Hunt - - - - | Rubens | *Earl of Warwick.* |
| 191 | Diogenes - - - - | Salvator Rosa | *John Martin, Esq. M.P.* |
| 192 | View in the Environs of Dresden - | Canaletto | *Henry Broadwood, Esq. M.P.* |
| 193 | Dead Christ supported by the Virgin, with Joseph of Arimathea - - | Pietro Perugino | *Rt. Hon. H. Labouchere, M.P* |

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The North Room is hung entirely with the Works of Sir Joshua Reynolds and includes many of his finest productions.

The South Room is occupied with the Paintings of deceased British Artists, which attracted no small degree of public attention in their day.

The Middle Room contains some of the finest specimens of the Antient Masters, principally of the Dutch School.

The Directors cannot omit this opportunity of expressing their thanks to the Proprietors of these Pictures, who have so kindly and liberally aided their object in the encouragement of the Fine Arts by affording to the Public the opportunity of seeing specimens of such high merit.

1843

# CATALOGUE

OF

# THE WORKS

OF

# SIR JOSHUA REYNOLDS,

TOGETHER WITH A SELECTION

## OF PICTURES BY ANCIENT, AND DECEASED ENGLISH, MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1843.

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The Numbers on the Pictures commence at the Upper End of the North Room, and in the Middle and South Rooms, on the left hand.

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## North Room.

### WORKS OF SIR JOSHUA REYNOLDS.

| No. | Subjects. | Proprietors. |
|---|---|---|
| 1 | Robinetta | *Earl of Lonsdale, K. G.* |
| 2 | Laughing Girl | *Earl of Lonsdale, K. G.* |
| 3 | Sleeping Girl | *Samuel Rogers, Esq.* |
| 4 | George III. in his robes | *The Royal Academy.* |
| 5 | The Death of Cardinal Beaufort | *Colonel Wyndham.* |
| 6 | Portrait of Sir Joshua Reynolds | *The Royal Academy.* |
| 7 | Piping Boy | *Sir George Philips, Bart.* |
| 8 | Strawberry Girl | *Samuel Rogers, Esq.* |

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| No. | Subjects. | Proprietors. |
|---|---|---|
| 9 | Girl leaning on a Pedestal | *Viscount Palmerston, M.P.* |
| 10 | Queen Charlotte | *The Royal Academy.* |
| 11 | Portrait of a Lady | *Earl Cowper.* |
| 12 | Portrait of a Lady | *Earl Cowper.* |
| 13 | Lord Lansdowne, Lord Ashburton and Colonel Barré | *Sir Thomas Baring, Bart.* |
| 14 | Chinese Youth | *Earl Amherst.* |
| 15 | Sir William Chambers | *The Royal Academy.* |
| 16 | Lady Cockburn and her three Sons | *Sir James Cockburn, Bart.* |
| 17 | The Fortune teller | *Earl Amherst.* |
| 18 | Admiral Lord Rodney | *HER MAJESTY.* |
| 19 | The Marquis of Granby | *HER MAJESTY.* |
| 20 | The Snake in the Grass | *Rt. Hon. Sir Robert Peel, Bart. M.P.* |
| 21 | The Infant Academy | *Viscount Palmerston, M. P.* |
| 22 | Admiral Lord Keppel | *HER MAJESTY.* |
| 23 | Lord Camden | *Duke of Grafton, K.G.* |
| 24 | Contemplation | *John Alnutt, Esq.* |
| 25 | Lady Melbourne | *Viscountess Palmerston.* |
| 26 | Garrick between Tragedy and Comedy | *John Angerstein, Esq.* |
| 27 | The Rev. Thomas Warton, the Historian of English Poetry | *Rev. Dr. Penrose.* |
| 28 | The Rev. Dr. Joseph Warton, Master of Winchester College | *Rev. Dr. Penrose.* |
| 29 | Mrs. Musters | *Colonel Wyndham.* |
| 30 | Her Royal Highness the Princess Sophia of Gloucester | *H. R. H. The Duchess of Gloucester.* |
| 31 | Robinetta | *Rt. Hon. Sir Robert Peel, Bart. M.P.* |
| 32 | Dr. Newton, Bishop of Bristol | *Archbishop of Canterbury.* |
| 33 | Children of the late Lord Melbourne | *Earl Cowper.* |
| 34 | Lady Hamilton as a Bacchante | *Thomas Chamberlayne, Esq.* |
| 35 | The Pet Lamb | *Thomas Chamberlayne, Esq.* |
| 36 | Madame Schindelin | *Earl Amherst.* |
| 37 | Mrs. Nisbett | *Hon. Edmund Phipps.* |
| 38 | Portrait of a Lady | *Rt. Hon. Lord Francis Egerton, M.P.* |

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| No. | Subjects. | Proprietors. |
|---|---|---|
| 39 | Sleeping Child | *Earl of Aylesford.* |
| 40 | Portraits of Richard second Lord Edgcumbe, George James Williams, and George Augustus Selwyn | *Rt. Hon. H. Labouchere, M.P.* |
| 41 | John Julius Angerstein, Esq. | *John Angerstein, Esq.* |
| 42 | His Royal Highness the Duke of Gloucester | *H. R. H. The Princess Sophia Matilda.* |
| 43 | The Student | *Earl of Warwick.* |
| 44 | Cupid and Psyche | *Samuel Rogers, Esq.* |
| 45 | Sir Abraham Hume, Bart. | *Viscount Alford, M.P.* |
| 46 | Lady Amelia Hume | *Viscount Alford, M.P.* |
| 47 | Count La Lippe | *HER MAJESTY.* |
| 48 | Count Ugolino—*(Vide Dante)* | *Earl Amherst.* |
| 49 | Puck | *Samuel Rogers, Esq.* |
| 50 | Virgin and Child | *Colonel Wyndham.* |
| 51 | Master Crewe in the Character of Henry VIII. | *Hon. Mrs. Cunliffe Offley.* |
| 52 | Baretti | *Lady Holland.* |
| 53 | Girl warming her hands | *Earl Cowper.* |
| 54 | Dr. Johnson | *Duke of Sutherland, K. G.* |
| 55 | Lord Richard Cavendish | *Duke of Devonshire, K. G.* |
| 56 | Resignation | *John Allnutt, Esq.* |
| 57 | Innocence | *Jeremiah Harman, Esq.* |
| 58 | Portrait of Mr. Dyer | *Lord Colborne.* |
| 59 | Jeffery first Lord Amherst | *Earl Amherst.* |
| 60 | Mr. Stonehewer | *Duke of Grafton, K. G.* |

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# Middle Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 61 | A Boy's Head - - | F. Hals. | *Charles Bredel, Esq.* |
| 62 | Battle-piece - - | Bourgognone | *M. W. Barnes, Esq.* |
| 63 | Battle-piece - - - | Bourgognone | *M. W. Barnes, Esq.* |
| 64 | Boy with a dog - - | F. Hals | *Charles Bredel, Esq.* |
| 65 | Landscape with Horses watering - | Wouwerman | *Rt. Hon. Lord Francis Egerton, M. P.* |
| 66 | A Road leading to a village with a Mill | Rembrandt | *Sir Thomas Baring, Bart.* |
| 67 | Landscape with a hay cart - | Wouwerman | *Rt. Hon. Lord Francis Egerton, M.P.* |
| 68 | Holy Family with St. John - - | Paris Bordoni | *Rt. Hon. Lord Francis Egerton, M.P.* |
| 69 | Portrait of a Man with a book in his hand | Tintoretto | *Rt. Hon. Lord Francis Egerton, M. P.* |
| 70 | The Ages - - - | Titian | *Rt. Hon. Lord Francis Egerton, M. P.* |
| 71 | An Exterior with Fish - - | A. Ostade | *William Wells, Esq.* |
| 72 | Landscape with Cattle and figures - | Berghem | *Rt. Hon. Lord Francis Egerton, M. P.* |
| 73 | The Virgin and Child - - - | Carlo Dolce | *Marquess of Lansdowne, K.G* |
| 74 | An Interior with Dutch Boors at cards | Teniers | *William Wells, Esq.* |
| 75 | Landscape with Horses and Figures - | Wouwerman | *Dulwich College.* |
| 76 | Study of Owls - - - | Rubens | *Earl of Powis.* |
| 77 | A Female Procession - - | Peruzzi | *Rt. Hon. Lord Francis Egerton, M. P.* |
| 78 | View of a Dutch Town - | Vander Heyden | *Duke of Wellington, K. G.* |
| 79 | Portrait of a Doge of Venice - | P. Vecchio | *Rt. Hon. Lord Francis Egerton, M. P.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 80 | Lady and Child | Vandyke | *Viscount Alford, M. P.* |
| 81 | A Group of Children | Rubens | *Earl of Pembroke.* |
| 82 | View on a River in Holland by Moonlight | Vander Neer | *Earl of Normanton.* |
| 83 | Portrait of the Painter | Velasquez | *Rt. Hon. Lord Francis Egerton, M. P.* |
| 84 | Saint Sebastian | Vandyke | *William Scrope, Esq.* |
| 85 | The Wife of Poelemburg | Poelemburg | *Newman Smith, Esq.* |
| 86 | Mary, Queen of England | Lucas De Heere | *Rev. Heneage Finch.* |
| 87 | Landscape with Horses and Figures | Paul Potter | *H. T. Hope, Esq.* |
| 88 | The Dentist | Teniers | *Charles Bredel, Esq.* |
| 89 | Cattle in a Storm | Paul Potter | *H. T. Hope, Esq.* |
| 90 | The Princess Charlotte of France | Janet | *C. Baring Wall, Esq. M. P.* |
| 91 | Portrait of the Painter | Poelemburg | *Newman Smith, Esq.* |
| 92 | Christ crowned with thorns | Correggio | *Rt. Hon. Lord Francis Egerton, M. P.* |
| 93 | Cattle at a Fountain | Berghem | *Dulwich College.* |
| 94 | Frances Duchess of Suffolk, Mother of Lady Jane Grey, and her second Husband, Adrian Stoke | Lucas De Heere | *Rev. Heneage Finch.* |
| 95 | Aurora, Design for a Ceiling | Guercino | *Earl of Powis.* |
| 96 | Princess Mary daughter of Charles I. | Vandyke | *Earl of Normanton.* |
| 97 | A Battle-piece | Wouwerman | *Earl of Zetland.* |
| 98 | Christ triumphant over Sin and Death, a Sketch | Rubens | *Charles Bredel, Esq.* |
| 99 | Study for the centre of the Southern compartment of the Ceiling at Whitehall | Rubens | *Sir Hugh Hume Campbell, Bart., M.P.* |
| 100 | Portrait of a Venetian | Giorgione | *R. P. Nichols, Esq.* |
| 101 | Head of an Old Man | Rembrandt | *Lord Colborne.* |
| 102 | A Breeze, with Men of War | W. Vandevelde | *R. S. Holford, Esq.* |
| 103 | View in North Holland | De Koning | *Viscount Palmerston, M.P.* |
| 103* | Portrait of Andrea Doria | Tintoretto | *Marquess of Lansdowne, K.G* |
| 104 | Portrait of a Venetian Senator | Tintoretto | *Hon. Frederick Byng.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 104* | Portrait of a Doge | Tintoretto | *Marquess of Lansdowne, K.G* |
| 105 | View on the Coast of Scheveling | De Vlieger | *Viscount Palmerston, M.P.* |
| 106 | A Breeze, with the Prince of Orange's Yacht | Backhuysen | *Sir Thomas Baring, Bart.* |
| 107 | A Girl looking from a Window | Rembrandt | *Dulwich College.* |
| 108 | Head of our Saviour | Carlo Dolce | *J. Clarke, Esq.* |
| 109 | Madonna and Child with St. Jerome and St. Francis | Francesco Francia | *Rt. Hon. T. Frankland Lewis.* |
| 110 | Dives and Lazarus, a sketch | Murillo | *Rt. Hon. Lord Francis Egerton, M.P.* |
| 111 | Landscapes with Travellers | Both | *Duke of Bedford.* |
| 112 | Portrait of Henry Liberti, Organist of Antwerp | Vandyke | *Duke of Grafton, K.G.* |
| 113 | Christ disputing with the Doctors | Spagnoletto | *Rt. Hon. Lord Francis Egerton, M.P.* |
| 114 | Landscape with Cattle and Figures | Paul Potter | *Duke of Bedford.* |
| 115 | View of Dort from the River | Cuyp | *R. S. Holford, Esq.* |
| 116 | The Visitation | Paul Veronese | *Earl of Powis.* |
| 117 | A Musical Party | Valentin | *Rt. Hon. Lord Francis Egerton, M.P.* |
| 118 | A Village Fête | Teniers | *Duke of Bedford.* |
| 119 | A River Scene—Fishing under the Ice | Cuyp | *Duke of Bedford.* |
| 120 | Portrait of the Earl of Strafford | Vandyke | *Duke of Grafton, K.G.* |
| 121 | Portraits of the Painter and his Wife | Dietricy | *C. Baring Wall, Esq. M.P.* |
| 122 | Landscape, Sunset | Claude | *Sir Thomas Baring, Bart.* |

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# South Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 123 | Portrait of the late James Northcote, Esq., R. A. | Harlowe | *Sir John Swinburne, Bart.* |
| 124 | Portrait of Sir William Beechey, R. A. | Harlowe | *James Goding, Esq.* |
| 125 | Sin and Death | Fuseli | *H. A. J. Munro, Esq.* |
| 126 | Venus and Adonis | Opie | *E. Turst Carver, Esq.* |
| 127 | A View in Italy | Wilson | *Hon. The Dean of Clogher.* |
| 128 | Brood Mares in a Landscape | Stubbs | *Marquess of Westminster, K. G.* |
| 129 | A Lady with a Spaniel | H. Wyatt | *William Wells, Esq.* |
| 130 | Child praying | Bonington | *Hon. Edmund Phipps.* |
| 131 | Study of a Female | Liversiege | *H. A. J. Munro, Esq.* |
| 132 | Portrait of the Painter | Harlowe | *James Goding, Esq.* |
| 133 | Landscape with Cattle | Gainsborough | *William Wells, Esq.* |
| 134 | Jessica | G. S. Newton | *William Wells, Esq.* |
| 135 | Sketch of a Greek | Bonington | *H. A. J. Munro, Esq.* |
| 136 | The Fair Student | G. S. Newton | *Hon. Edmund Phipps.* |
| 137 | View in Venice | Bonington | *Sir Thomas Baring, Bart.* |
| 138 | A Landscape | Bonington | *H. A. J. Munro, Esq.* |
| 139 | Sketch of a Greek | Bonington | *H. A. J. Munro, Esq.* |
| 140 | Shylock | G. S. Newton | *William Wells, Esq.* |
| 141 | Study of a Landscape | Bonington | *H. A. J. Munro, Esq.* |
| 142 | Portrait of Captain Coram | Hogarth | *The Governors of the Foundling Hospital.* |
| 143 | Mrs. Woffington | Hogarth | *Colonel Wyndham.* |
| 144 | King John signing Magna Charta | Mortimer | *Lord Colborne.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 145 | Portrait of Viscountess Palmerston when a Child - - - | Sir T. Lawrence | *Viscountess Palmerston.* |
| 146 | Portrait of John Flaxman, Esq. R A. - | John Jackson | *Lady Dover.* |
| 147 | View on the Banks of the Tiber with Rome in the distance - - | Wilson | *H. A. J. Munro, Esq.* |
| 148 | Shylock and Jessica - - | G. S. Newton | *Rt. Hon. H. Labouchere, M.P* |
| 149 | Taste in High Life - - - | Hogarth | *Robert Gwilt, Esq.* |
| 150 | The Death of General Wolfe - - | Benjamin West | *Marquess of Westminster, K. G.* |
| 151 | Crossing the Brook - - - | H. Thompson | *Jesse Watts Russell, Esq.* |
| 152 | Niobe - - - - | Wilson | *Wynn Ellis, Esq., M.P.* |
| 153 | Le Malade malgré lui - - | G. S. Newton | *E. R. Tunno, Esq.* |
| 154 | Opening of Waterloo Bridge - - | John Constable | *Sir Thomas Baring, Bart.* |
| 155 | Lady at her Toilet - - - | G. S. Newton | *C. Baring Wall, Esq. M. P.* |
| 156 | Cattle on the Banks of a River - - | Gainsborough | *Samuel Long, Esq.* |
| 157 | Portraits of Hayley, Romney, Flaxman and T. Hayley - - - | Romney | *Thomas Greene, Esq., M.P.* |
| 158 | Portrait of the Painter - - - | John Jackson | *Lady Dover.* |
| 159 | Sea-shore with boats and figures - | C. Brooking | *William Wells, Esq.* |
| 160 | A Fisherman's Wife and Children alarmed at a Storm - - - | F. Wheatley | *C. Brown, Esq.* |
| 161 | A Calm with a Royal Yacht - - | C. Brooking | *William Wells, Esq.* |
| 162 | Full length Portrait of John Mortimer - | Wilson | *John Britton, Esq.* |
| 163 | Portrait of the late Lord Farnborough - | Hoppner | *Samuel Long, Esq.* |
| 164 | The March to Finchley - - | Hogarth | *The Governors of the Foundling Hospital.* |
| 165 | Charles the First demanding the Five impeached Members, viz: Denzil Hollis, Sir Arthur Haslerig, John Pym, John Hampden, William Stroud - | John S. Copley | *The Lord Chancellor.* |
| 166 | Portrait of the Rt. Hon. Francis T. Baring when a Boy - - - | Sir T. Lawrence | *Right Hon. Francis T. Baring, M.P.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 167 | The Roman Nurse - - - | H. Thompson | *T. Wright, Esq.* |
| 168 | Portrait of Charles Baring Wall, Esq. when a Boy - - - | Sir T. Lawrence | *C. Baring Wall, Esq. M.P.* |
| 169 | Lord Chancellor Camden - - | Dance | *Marquess Camden.* |
| 170 | The Death of Eli - - - | Bird | *Duke of Sutherland, K.G.* |
| 171 | Portrait of Mr. Porter - - - | Hogarth | *Duke of Sutherland, K.G.* |
| 172 | The Strada Nomentana - - | Wilson | *William Wells, Esq.* |
| 173 | Lavinia - - - - | Opie | *Lady Woolmore.* |
| 174 | A Cottage Girl - - - - | Hoppner | *Earl Cowper.* |
| 175 | The late Duke of Grafton - - | Hoppner | *Duke of Grafton, K.G.* |
| 176 | A Woody Landscape - | Gainsborough | *Jesse Watts Russell, Esq.* |
| 177 | Girl with pigs - - - | Gainsborough | *Earl of Carlisle, K. G.* |
| 178 | The Kemble Family - - | Harlowe | *T. Welsh, Esq.* |
| 179 | The raising of Jairus's daughter - | H. Thompson | *Thomas Chamberlayne, Esq.* |
| 180 | Portrait of Mrs. Allnutt - | Sir. T. Lawrence | *John Allnutt, Esq.* |
| 181 | Landscape with Sportsmen, a Pasticcio | Gainsborough | *John Allnutt, Esq.* |
| 182 | Horses at a Fountain - - | Gainsborough | *Earl of Lonsdale, K. G.* |
| 183 | Celadon and Amelia - - | Wilson | *John Alnutt, Esq.* |
| 184 | Sea-shore - - | Bonington | *H. A. J. Munro, Esq.* |
| 185 | Lady with a Fan - - | H. Wyatt | *William Wells, Esq.* |
| 186 | Lord George Sackville - | Gainsborough | *Earl Amherst.* |
| 187 | Romeo and the Apothecary - | Fuseli | *H. A. J. Munro, Esq.* |
| 188 | Christopher Sly and Hostess,—*Vide* Induction to Taming of the Shrew - | Liversiege | *William Wells, Esq.* |
| 189 | View in Italy - - | Wilson | *William Wells, Esq.* |

*The two following Pictures have been added to the Exhibition in compliance with a wish that has been expressed to see some specimens of the Modern German School.*

| | | | |
|---|---|---|---|
| 190 | Head of a Monk - - | Colbauch | *Marquess of Lansdowne, K. G.* |
| 191 | Christ blessing the little Children | Professor Hesse | *Philip Henry Howard, Esq. M. P.* |

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1844

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1844

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1844

# CATALOGUE

OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, FRENCH, AND DECEASED ENGLISH, MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1844.

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The Numbers on the Pictures commence at the Upper End of the North Room, and in the Middle and South Rooms, on the left hand.

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## North Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Hawking Party in a Landscape - | Wouwermans | *Viscount Palmerston, M.P.* |
| 2 | Head of a Rabbi - - | Rembrandt | *Earl of Derby, K. G.* |
| 3 | A Water Mill - - - | Hobbima | *Viscount Palmerston, M. P.* |
| 4 | The Temptation of St. Anthony - | Annibal Carracci | *Earl of Dartmouth.* |
| 5 | Our Saviour in the Garden of Gethsemane | Raphael | *W. Coningham, Esq.* |
| 6 | Our Saviour and the Woman of Samaria | Annibal Carracci | *Mrs. Whyte.* |
| 7 | Portrait of the Cardinal Ubaldini, from the Spada Palace at Rome - | Guido | *The Lady Dover.* |
| 8 | The Watering Place - - | Gainsborough | *Robert Vernon, Esq.* |
| 9 | Landscape and Cattle - | Teniers | *Baron Rothschild.* |
| 10 | A Dutch Lady | Rembrandt | *Lord Colborne.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 11 | Landscape and Figures - - | J. and A. Both | *Thomas French, Esq.* |
| 12 | Cleopatra - - - | Sebastian del Piombo | *W. Coningham, Esq.* |
| 13 | The Discovery of Calisto - | Titian | *Rt. Hon. Lord Francis Egerton, M. P.* |
| 14 | Sea-piece - - - - | Ruysdael | *W. Coningham, Esq.* |
| 15 | Return from the Chase - - | Wouwermans | *Duke of Wellington, K. G.* |
| 16 | Landscape - - - | Ruysdael | *Rt. Hon. Sir Robert Peel, Bart., M. P.* |
| 17 | The Crucifixion - - - | N. Poussin | *Earl of Zetland.* |
| 18 | Holy Family, with St. John, &c. - | Titian | *Rt.Hon.H.Labouchere, M.P.* |
| 19 | Going out to the Chase - - | Wouwermans | *Duke of Wellington, K. G.* |
| 20 | Sea-piece - - - | Ruysdael | *W. Coningham, Esq.* |
| 21 | The Stag-hunt - - - | Hackaert and Berghem | *Earl Granville.* |
| 22 | The Descent from the Cross - | Tintoretto | *Rt. Hon. Lord Francis Egerton, M. P.* |
| 23 | Portrait of a Lady - - - | Rembrandt | *Nathaniel Hibbert, Esq.* |
| 24 | A Calm - - - | W. Vandevelde | *Sir Thomas Baring, Bart.* |
| 25 | Landscape and Figures - - | Vander Heyden & A. Vandevelde | *George Townley, Esq.* |
| 26 | Landscape - - - | Rubens | *H. T. Hope, Esq.* |
| 27 | The Doctor - - - - | Brauwer | *William Wells, Esq.* |
| 28 | The Schoolmaster - - - | A. Ostade | *Colonel Buckley.* |
| 29 | Landscape - - - | Ruysdael | *William Wells, Esq.* |
| 30 | St. John in the Desert - - | Bassano | *James Hall, Esq.* |
| 31 | Portrait of a Man in Armour - | Rembrandt | *Nathaniel Hibbert, Esq.* |
| 32 | Landscape - - - | Ruysdael | *William Wells, Esq.* |
| 33 | Gascon de Foix - - | Giorgione | *Earl of Carlisle, K. G.* |
| 34 | Tobit and the Angel - - - | Dominichino | *Colonel Buckley.* |
| 35 | Thomas, Third Duke of Norfolk - | Holbein | *Philip H. Howard, Esq. M.P.* |
| 36 | Landscape - - - | Brauwer | *William Wells, Esq.* |
| 37 | Horses and Figures - - | Cuyp | *Viscount Palmerston, M.P.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 38 | View of a Town - - - | Vander Heyden | *Earl Granville.* |
| 39 | Head of Our Saviour - - | Guido | *H. T. Hope, Esq.* |
| 40 | Portrait of a Man - - - | Calkar | *W. Sloane Stanley, Esq.* |
| 41 | The Incredulity of St. Thomas - | Guercino | *H. T. Hope, Esq.* |
| 42 | Landscape - - | Gaspar Poussin | *H. T. Hope, Esq.* |
| 43 | Holy Family, with St. Elizabeth and St. John - - - | N. Poussin | *H. T. Hope, Esq.* |
| 44 | Georgius Cornelius, brother to Catharine Queen of Cyprus and Jerusalem - | Titian | *Earl of Carlisle, K. G.* |
| 45 | Our Saviour washing His disciples' feet | Tintoretto | *Earl of Pembroke.* |
| 46 | Philip baptizing the Eunuch - | Both | *R. S. Holford, Esq.* |
| 47 | Landscape, with the Flight into Egypt | Claude | *Colonel Buckley.* |
| 48 | The Virgin and Child - - | Murillo | *S. Jones Loyd, Esq.* |
| 49 | Our Saviour betrayed in the Garden | Guercino | *H. T. Hope, Esq.* |
| 50 | The Sybil's Temple, Tivoli - - | Salvator Rosa | *William Scrope, Esq.* |
| 51 | Our Saviour and St. Peter - - | Titian | *Viscount Alford, M. P.* |
| 52 | St. Agnes - - - | Carlo Dolce | *Philip H. Howard, Esq. M.P.* |

# Middle Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 53 | The Teniers' Gallery - - | Teniers | *Lord Saye and Sele.* |
| 54 | The Portrait of the Burgomaster Six, the patron of Rembrandt - | Rembrandt | *The Lady Dover.* |
| 55 | Fighting Cats - - | Snyders | *Sir Thomas Baring, Bart.* |
| 56 | The Wife of the Burgomaster Six - | Rembrandt | *The Lady Dover.* |
| 57 | The Emperor Leopold's Gallery - | Teniers | *Lord Saye and Sele.* |
| 58 | A Calm - | W. Vandevelde | *Sir Thomas Baring, Bart.* |
| 59 | The Doge's Palace, Venice - | Canaletto | *Duke of Devonshire, K. G.* |
| 60 | Cattle piece - - - | Cuyp | *Earl of Harrowby.* |
| 61 | Landscape and Figures - | Berghem | *Sir Thomas Baring, Bart.* |
| 62 | River view - - - | Cuyp | *Sir Thomas Baring, Bart.* |
| 63 | Study of Moors' Heads - - | Rubens | *Earl of Derby, K. G.* |
| 64 | River view - - - | Cuyp | *Sir Thomas Baring, Bart.* |
| 65 | The Coast of Holland, with Shipping | Vander Capella | *Earl of Normanton.* |
| 66 | The Grand Canal, Venice - | Canaletto | *Duke of Devonshire, K. G.* |
| 67 | St. Julian - - - | Murillo | *J.M.Brackenbury,Esq.K.H.* |
| 68 | View in Holland - - | De Koninck | *Earl Granville.* |
| 69 | Landscape and Cattle - - | A. Vandevelde | *Charles A. Bredel, Esq.* |
| 70 | Shooting at a Mark - - | Teniers | *W. J. Lockwood, Esq.* |
| 71 | Landscape and Cattle - - | Berghem | *Charles A. Bredel, Esq.* |
| 72 | Conversation - - | Lancret | *Henry Broadwood,Esq.M.P.* |
| 73 | Nymphs in a Landscape - - | Polemberg | *Augustus Smith, Esq.* |
| 74 | Sir William Temple - - | Netscher | *Viscount Palmerston, M. P.* |
| 75 | St. Marks Place, Venice - | Guardi | *R. W. Fitzpatrick, Esq.* |
| 76 | Feeding Poultry - - | Teniers | *Rev. Sir S. C. Jervoise, Bart.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 77 | The Triumph of Scipio - - | A. Mantegna | *George Vivian, Esq.* |
| 78 | St. Francis - - - | Dominichino | *Rt. Hon. Lord Francis Egerton, M. P.* |
| 79 | View in Padua - - - | Canaletto | *Viscount Alford, M. P.* |
| 80 | The Virgin of the Conception - | Murillo | *J.M.Brackenbury, Esq.K.H.* |
| 81 | A Calm - - - | W. Vandevelde | *Augustus Smith, Esq.* |
| 82 | Dancing - - - | Lancret | *Henry Broadwood, Esq.M.P.* |
| 83 | Lady Temple and daughter - - | Netscher | *Viscount Palmerston, M. P.* |
| 84 | View in Venice - - | Guardi | *R. W. Fitzpatrick, Esq.* |
| 85 | The Alcalde Ranguillo - - | Velasquez | *James Hall, Esq.* |
| 86 | View on a Canal, Venice - - | Canaletto | *Lord Saye and Sele.* |
| 87 | A Storm - - - | Backhuysen | *Augustus Smith, Esq.* |
| 88 | Portrait of Isabella, Lady De la Warr, daughter of Sir Thomas Edmonds, Kt., Treasurer of the Household to King Charles the First - - | Vandyke | *Earl De la Warr* |
| 89 | The Marriage of the Doge of Venice | Canaletto | *Lord Saye and Sele.* |
| 90 | View on the Grand Canal - | Canaletto | *Rev. Sir S.C. Jervoise, Bart.* |
| 91 | Landscape and Figures - - | Salvator Rosa | *Sir Thomas Baring, Bart.* |
| 92 | View of St. Marks Place, Venice - | Canaletto | *Rev. Sir S.C.Jervoise, Bart.* |
| 93 | View of Scheveling - - | De Vlieger | *Rt. Hon. R. Vernon Smith, M.P.* |
| 94 | Shooting wild Fowl - - | Teniers | *Viscount Alford, M. P.* |
| 95 | Interior of a Church - - | De Hoogest | *Miss Rogers.* |
| 96 | Rembrandt's painting room - | G. Douw | *Duke of Devonshire, K. G* |
| 97 | Girl with Doves - - | Greuze | *William Wells, Esq.* |
| 98 | A Witch entering the Infernal Regions | Teniers | *Miss Rogers.* |
| 99 | Landscape and Figures - - | Wouwermans | *Robert Vernon, Esq.* |
| 100 | The Elevation of the Cross - | Rubens | *Colonel Buckley.* |
| 101 | Spanish Girl - - - | Murillo | *R. S. Holford, Esq.* |
| 102 | Landscape and Figures | Teniers | *Thomas French, Esq.* |
| 103 | A Lady at her Toilet - - | Terburg | *Baron Rothschild.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 104 | An Exterior with Figures - | De Hooge | *William Wells, Esq.* |
| 105 | The Battle of Maxentius - - | Rubens | *Miss Rogers.* |
| 106 | Cattle piece - - | Paul Potter | *William Wells, Esq.* |
| 107 | A Battle piece - - | Wouwermans | *S. Jones Loyd, Esq.* |
| 108 | Landscape and Figures - - | Ruysdael and A. Vandevelde | *Baron Rothschild.* |
| 109 | Distant View of the Doge's Palace, Venice | Canaletto | *Rev. Sir S. C. Jervoise, Bart.* |
| 110 | Shipwreck - - - | Vernet | *John Angerstein, Esq.* |
| 111 | Distant View of the Rialto, Venice | Canaletto | *Rev. Sir S. C. Jervoise, Bart.* |
| 112 | The Last Supper - - - | B. Ramenghi da Bagnacavallo | *Duke of Sutherland, K. G.* |

# South Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 113 | Landscape and Cattle - - | De Loutherbourg | *The Royal Academy.* |
| 114 | Portrait of the Mother of the Artist, in the manner of Rembrandt - - | Barry | *William Jerdan, Esq.* |
| 115 | Portrait of Mrs. Weddel - | Sir J. Reynolds | *Hon. Mrs. Ramsden.* |
| 116 | The Forest of Arden—"As you like it," Act. II. sc. I. - - | Hodges, Romney and Gilpin. | *Sir C. M. Burrell, Bart., M.P.* |
| 117 | Landscape - - - | Gainsborough | *Very Rev. the Dean of Westminster.* |
| 118 | Portrait of a Lady - - | Sir J. Reynolds | *Rev. Sir H. Dukinfield, Bart.* |
| 119 | Miss Rich - - - | Hogarth | *J. Heywood Hawkins, Esq.* |
| 120 | The Piping Boy - - - | Hone | *J. Heywood Hawkins, Esq.* |
| 121 | Conversation - - | Watteau | *Sir Thomas Baring, Bart.* |
| 122 | Sleeping Child - - - | | *C. Baring Wall, Esq. M.P.* |
| 123 | Landscape and Ruins - - | Wilson | *Robert Vernon, Esq.* |
| 124 | Cupid bound - - - | Stothard | *Robert Vernon, Esq.* |
| 125 | View in Venice - - | Guardi | *A. Fountaine, Esq.* |
| 126 | Landscape and Ruins - - | Wilson | *Robert Vernon, Esq.* |
| 127 | A Negro's Head - - | Sir J. Reynolds | *Hon. Frederick Byng.* |
| 128 | Head of Pope - - - | Richardson | *Very Rev. The Dean of Westminster.* |
| 129 | Samson and Delilah - - | Rigaud | *The Royal Academy.* |
| 130 | Henry, Twelfth Earl of Suffolk and Berkshire, Secretary of State to King George the Third - - | Sir J. Reynolds | *Hon. Fulk Greville Howard.* |
| 131 | Jacob's Dream - - - | Stothard | *S. Jones Loyd, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 132 | Landscape and Cattle - - | Gainsborough | *Duke of Newcastle. K. G.* |
| 133 | Silvia - - - | Sir J. Reynolds | *Rt. Hon. R. Vernon Smith, M. P.* |
| 134 | Our Saviour at Emmaus - - | Fuseli | *Duke of Newcastle, K. G.* |
| 135 | Christ Blessing little Children - | West | *The Royal Academy.* |
| 136 | Landscape and Cattle - - | Gainsborough | *Earl De la Warr.* |
| 137 | A Shepherdess with Lambs - | Sir J. Reynolds | *Hon. Fulk Greville Howard.* |
| 138 | The Late Countess of Powis - | Sir J. Reynolds | *Earl of Powis.* |
| 139 | Samuel Foote, the Comedian - | Sir J. Reynolds | *Duke of Newcastle, K. G.* |
| 140 | Southwark Fair - - - | Hogarth | *Duke of Newcastle, K. G.* |
| 141 | Distant View of Rome - - | Wilson | *Earl of Dartmouth.* |
| 142 | View of the Ghauts at Benares - - | Hodges | *The Royal Academy.* |
| 143 | The Rt. Hon. Hans Stanley, son of Mrs. Stanley, daughter of Sir Hans Sloane, Bart. - - - | Sir J. Reynolds | *W. Sloane Stanley, Esq.* |
| 144 | John Philip Kemble, as Rolla - | Sir T. Lawrence | *Rt. Hon. Sir Robert Peel, Bart. M. P.* |
| 145 | Lady Mendip, daughter of Mrs. Stanley | Sir J. Reynolds | *W. Sloane Stanley, Esq.* |
| 146 | The Indian Widow - - | Wright of Derby | *C. M'Niven, Esq.* |
| 147 | Distant View of Rome - - | Wilson | *Earl of Dartmouth.* |
| 148 | Vortigern and Rowena - - | Mortimer | *Lewis Mortimer, Esq* |
| 149 | Portrait of Sir Alexander Craufurd, Bart. | Sir J. Reynolds | *Rev. Sir H. Dukinfield, Bart.* |
| 150 | Thor battering the Serpent of Midgard, in the Boat of Hymer the Giant.—*Edda of Sæmundus.* - - | Fuseli | *The Royal Academy.* |
| 151 | Age and Youth - - - | Opie | *Earl of Falmouth.* |
| 152 | Landscape - - - | Wilson | *Robert Vernon, Esq.* |
| 153 | Cupid floating on Clouds - - | Sir J. Reynolds | *Earl of Carnarvon.* |
| 154 | Peasant Children - - | Gainsborough | *Earl of Carnarvon.* |
| 155 | Mrs. D'Oyly, sister of Lady Mendip - | Sir J. Reynolds | *W. Sloane Stanley, Esq.* |
| 156 | Nymph and Cupid - - | Sir J. Reynolds | *R. W. Fitzpatrick, Esq.* |
| 157 | The Island of Anconetta - - | Wilson | *J. Heywood Hawkins, Esq.* |
| 158 | Landscape - - - | Gainsborough | *J. Heywood Hawkins, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 159 | Mrs. Hartley, the Actress - - | Sir J. Reynolds | *Hon. Fulk Greville Howard.* |
| 160 | Hubert and Prince Arthur - | Harlowe | *James Goding, Esq.* |
| 161 | Mrs. Stanley, daughter of Sir Hans Sloane, Bart. - - - | Sir J. Reynolds | *W. Sloane Stanley, Esq.* |
| 162 | Lord Porchester, as Bacchus with Tigers | Sir J. Reynolds | *Earl of Carnarvon.* |
| 163 | Landscape - - - | Gainsborough | *J. Heywood Hawkins, Esq.* |
| 164 | The Temple of Clitumnus, near Rome | Wilson | *J. Heywood Hawkins, Esq.* |
| 165 | Child with Grapes - - - | Sir J. Reynolds | *Rt. Hon. R. Vernon Smith,* M. P. |
| 166 | The Countess of Carnarvon and Lord Porchester - - - | Sir J. Reynolds | *Earl of Carnarvon.* |
| 167 | A Ghost Story - - - | Opie | *Earl of Falmouth.* |
| 168 | The Countess Cawdor - - | Sir T. Lawrence | *Earl Cawdor.* |
| 169 | Lady Craufurd - - - | Sir J. Reynolds | *Rev. Sir H. Dukinfield, Bart.* |
| 170 | View near Ringwood, Hants - | P. Nasmyth | *Sir Thomas Baring, Bart.* |
| 171 | A Girl - - - - | Sir W. Beechey | *Very Rev. The Dean of Westminster.* |

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1845

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1045

The Directors of the British Institution have again the pleasure of adorning their walls with a Collection of Pictures by the Ancient Masters, of the highest merit and value; and they must take this opportunity of expressing their cordial thanks for the liberal assistance which they continue to experience from the Possessors of these fine Works.

They have dedicated the South Room principally to the reception of Pictures by the late Sir Augustus W. Callcott, R. A., which united with the works of Sir Joshua Reynolds, Wilson and Gainsborough, must prove as honourable to British talent, as they trust they will be gratifying to the Public taste.

1845

# CATALOGUE

OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, FRENCH,

AND

## ENGLISH MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1845.

The Numbers on the Pictures commence at the Upper End of the North Room, and in the Middle and South Rooms, on the left hand.

## North Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Wentworth, Earl of Cleveland and his Family; eldest branch of the family of Thomas, Earl of Strafford - - | Vandyke | *George Byng, Esq., M.P.* |
| 2 | The Adoration of the Magi - - | Rembrandt | *Sir Thomas Baring, Bart.* |
| 3 | Landscape with Ruins - - | Ruysdael | *Charles Bredel, Esq.* |
| 4 | Landscape with Figures - - | Cuyp | *James Morrison, Esq., M.P.* |
| 5 | Landscape, with a view of Tivoli - | Claude | *Duke of Wellington, K.G.* |
| 6 | The Virgin and Child, with St. John - | Raphael | *Lady Garvagh.* |
| 7 | Porto de Ostia - - - | Claude | *Duke of Wellington, K.G.* |
| 8 | Banks of a River, Figures landing goods | Wouwermans | *James Morrison, Esq., M.P.* |
| 9 | Landscape with Figures - - | Claude | *Rev. William Tower.* |
| 10 | The Nativity - - - | Guadenzio Ferrari | *R. S. Holford, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 11 | Study of a Head | Vandyke | *Lord Colborne.* |
| 12 | John, Elector of Saxony | Holbein | *R. S. Holford, Esq.* |
| 13 | Portrait | Vandyke | *Duke of Sutherland, K.G.* |
| 14 | Landscape | Ruysdael | *Sir Thomas Baring, Bart.* |
| 15 | An Embarkation | Backhuysen | *H. T. Hope, Esq.* |
| 16 | Landscape with capture of Banditti | Both | *Earl of Zetland.* |
| 17 | The Assumption of the Virgin | Murillo | *Lord Saye and Sele.* |
| 18 | The Assumption of the Magdalen | Annibal Carracci | *R. S. Holford, Esq.* |
| 19 | Prince Maurice at the Siege of Breda | Cuyp | *Charles Brind, Esq.* |
| 20 | Landscape | Gaspar Poussin | *R. S. Holford, Esq.* |
| 21 | St. Jerome | Dominichino | *Mrs. Whyte.* |
| 22 | Hawking Party | Wouwermans | *Charles Brind, Esq.* |
| 23 | Sea-piece | W. Vandevelde | *H. T. Hope, Esq.* |
| 24 | Landscape | Vander Neer | *Mrs. Whyte.* |
| 25 | Christ scourged | Rembrandt | *Sir R. Westmacott, R. A.* |
| 26 | Our Saviour and St. Peter | Louis De Vargas | *Sir J. M. Brakenbury, K.H.* |
| 27 | Cattle and Figures on the banks of a river | A. Cuyp | *W. P. Freeman, Esq.* |
| 28 | An Interior | Slinglandt | *William Wells, Esq.* |
| 29 | The Bonnet rouge | Teniers | *George Byng, Esq., M.P.* |
| 30 | Landscape | Wynants | *William Wells, Esq.* |
| 31 | Horses and Figures | Wouwermans | *Lord Saye and Sele.* |
| 32 | The Conversion of Constantine | Rubens | *Edmund Calvert, Esq.* |
| 33 | Sea-shore with Boats | Vander Capella | *William Wells, Esq.* |
| 34 | Peasants | Le Nain | *Duke of Sutherland, K.G.* |
| 35 | Interior | Jan Steen | *William Wells, Esq.* |
| 36 | Landscape and Cattle | Cuyp | *Lord Northwick.* |
| 37 | Live Fowls | Hondekoeter | *John Tollemache, Esq., M.P.* |
| 38 | Landscape with Figures and Cattle | Berghem | *Miss Ellen Joyce.* |
| 39 | Itinerant Musicians | Jan Steen | *Charles Bredel, Esq.* |
| 40 | Landscape | Wouwermans | *Lady Dover.* |
| 41 | Shuffle-board Players | A. Ostade | *Duke of Wellington, K.G.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 42 | The Consecration of Constantine - - | Rubens | *Edmund Calvert, Esq.* |
| 43 | Horses and Figures - - - | Wouwermans | *Lord Saye and Sele.* |
| 44 | Landscape and Figures - - | Wynants and A. Vandevelde | *Lady Dover.* |
| 45 | The Unjust Steward - - - | Quentin Matsys | *Lord Saye and Sele.* |
| 46 | Francesco Maria de la Rovere, Duc d'Urbino - - - - | Frederico Barocci | *Hon. Frederick Byng.* |
| 47 | Study for the ceiling at Whitehall - | Rubens | *George Byng, Esq., M.P.* |
| 48 | Jan Steen's Family - - - | Jan Steen | *Duke of Wellington, K.G.* |
| 49 | Landscape with Figures - - | Hobbima | *Marquess of Westminster.* |
| 50 | The Flight into Egypt - - - | Murillo | *Lord Saye and Sele.* |
| 51 | Virgin and Child, St. Catharine and St. John - - - - | Parmegiano | *James Morrison, Esq., M.P.* |
| 52 | Landscape and Figures - - | Hobbima | *Marquess of Westminster.* |
| 53 | Diana and Actæon - - - | Titian | *Viscount Alford, M.P.* |
| 54 | Exterior with Figures - - - | I. Ostade | *R. S. Holford, Esq.* |
| 55 | Landscape with Ferry-boat and Cattle - | Berghem | *Duke of Devonshire, K.G.* |
| 56 | Portrait of the Archbishop of Trieste - | Vandyke | *Viscount Alford, M.P.* |
| 57 | Sea-piece - - - - | W. Vandevelde | *Miss Rogers.* |
| 58 | Portrait of Vandyke - - - | Vandyke | *Rt. Hon. Sir Robert Peel, Bart., M.P.* |

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# Middle Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 59 | Flowers | Van Os | *H. T. Hope, Esq.* |
| 60 | Admiral Keppel | Sir J. Reynolds | *Hon. Mrs. Ramsden.* |
| 61 | The Duchess of Ancaster | Sir J. Reynolds | *Countess of Clare.* |
| 62 | Live Fowls | Hondekoeter | *Lord Colborne.* |
| 63 | Mrs. Pelham, wife of the late Lord Yarborough | Sir J. Reynolds | *Earl of Yarborough.* |
| 64 | Fruit and Flowers | Van Os | *H. T. Hope, Esq.* |
| 65 | Portrait of Francis George Hare, Esq. in infancy | Sir J. Reynolds | *Sir John Dean Paul, Bart.* |
| 66 | St. Jerome | Van Eyck | *Sir Thomas Baring, Bart.* |
| 67 | View of a village in Holland | Ruysdael | *Viscount Alford, M.P.* |
| 68 | Portrait of Rembrandt | Rembrandt | *Lord Saye and Sele.* |
| 69 | Juliet and her Nurse | Smirke | *Sir Thomas Baring, Bart.* |
| 70 | Portrait of His Grace the Archbishop of Armagh | Sir T. Lawrence | *The Archbishop of Armagh.* |
| 71 | Landscape and Figures | Gainsborough | *John Tollemache, Esq., M.P.* |
| 72 | Landscape | Wynants | *Edmund Calvert, Esq.* |
| 73 | Goats | Wouwermans | *Edmund Calvert, Esq.* |
| 74 | Sun-set | Vander Neer | *Charles Brind, Esq.* |
| 75 | Deer | Wouwermans | *Edmund Calvert, Esq.* |
| 76 | Landscape | Wynants | *Edmund Calvert, Esq.* |
| 77 | Skirmish of Cavalry | Wouwermans | *Charles Brind, Esq.* |
| 78 | Van Tromp | Rembrandt | *Lord Saye and Sele.* |
| 79 | Landscape and Cattle | Gainsborough | *Robert Palmer, Esq., M.P.* |
| 80 | Kemble as Coriolanus | Sir T. Lawrence | *Earl of Yarborough.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 81 | Landscape and Cattle - - - | Wynants and A. Vandevelde | *Charles Bredel, Esq.* |
| 82 | The Virgin and Child - - - | Sasso Ferrato | *Sir Charles Coote, Bart.* |
| 83 | Sea-shore with Figures landing goods | Wouwermans | *R. S. Holford, Esq.* |
| 84 | H. R. H. The Princess Sophia - | Sir J. Reynolds | *H. R. H. The Duchess of Gloucester.* |
| 85 | Saint Sebastian - - - | Guido | *Sir Charles Coote, Bart.* |
| 86 | Landscape and Cattle - - | Gainsborough | *Robert Palmer, Esq., M.P.* |
| 87 | Lady Gertrude Fitz Patrick - - | Sir J. Reynolds | *R. W. Fitz Patrick, Esq.* |
| 88 | Landscape and Figures - - | Gainsborough | *John Tollemache, Esq., M.P.* |
| 89 | The Canterbury Pilgrimage - - | Stothard | *Miss Rogers.* |
| 90 | Sleeping Child - - - | Murillo | *Edward Davies Davenport, Esq.* |
| 91 | St. Joseph - - - - | Spagnoletto | *Lady Dover.* |
| 92 | Mrs. Page, Mrs. Quickly, Sir Hugh Evans and William - - - | Smirke | *Sir Thomas Baring, Bart.* |
| 93 | Elizabeth, Countess of Northumberland afterwards Duchess of Northumberland | Sir J. Reynolds | *Duke of Northumberland, K.G.* |
| 94 | Salvator Mundi - - - | Henri de Bles | *C. Baring Wall, Esq. M.P.* |
| 95 | Landscape - - - - | Hobbima | *Sir Thomas Baring, Bart.* |
| 96 | William, Duke of Cumberland - - | Sir J. Reynolds | *Earl of Albemarle.* |
| 97 | Sir Richard Worsley - - | Sir J. Reynolds | *Earl of Yarborough.* |
| 98 | Landscape - - - | Gaspar Poussin | *William Scrope, Esq.* |
| 99 | Belisarius - - - - | West | *Sir Thomas Baring, Bart.* |
| 100 | Landscape - - - | Brauwer | *Miss Rogers.* |
| 101 | Girl with a Hurdy-gurdy - - | Hogarth | *C. Baring Wall, Esq., M.P.* |
| 102 | Landscape - - | Wilson | *Richard H. Solly, Esq.* |
| 103 | Venus and Adonis - - - | N. Poussin | *George Wilbraham, Esq.* |
| 104 | An Interior - - - - | Abel Grimmer | *George Byng, Esq., M.P.* |
| 105 | Landscape - - - | Decker | *M. W. Barnes, Esq.* |
| 106 | The Repose in Egypt - - | Carlo Maratti | *Rev. W. Tower.* |
| 107 | Sun-set - - - - | Vander Neer | *William Wells, Esq.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 108 | Cottage Child | Gainsborough | *Sir W. W. Knighton, Bart.* |
| 109 | An approaching Storm | De Koninck | *Edward Davies Davenport, Esq.* |
| 110 | The Doge landing at St. Mark's Place | Canaletto | *Earl of Warwick, K.T.* |
| 111 | A Girl's Head | Greuze | *Lord Stuart de Rothesay.* |
| 112 | An Exterior | A. Ostade | *Sir Thomas Baring, Bart.* |
| 113 | Head of a Rabbi | Rembrandt | *Viscount Alford, M.P.* |
| 114 | Frost-piece | Vander Neer | *Charles Brind, Esq.* |
| 115 | St. James | Annibal Carracci | *Lady Dover.* |
| 116 | Cottage Children at a Fire | Gainsborough | *Sir W. W. Knighton, Bart.* |
| 117 | Sea-piece | Vander Capella | *George Byng, Esq., M.P.* |
| 118 | Sea-piece | Backhuysen | *Lady Dover.* |
| 119 | Milk Girl | N. Maes | *Charles Brind, Esq.* |
| 120 | Sea-piece | Vander Capella | *M. W. Barnes, Esq.* |
| 121 | Group of Fish | Velasquez | *Sir Thomas Baring, Bart.* |
| 122 | A Crucifix | Murillo | *Sir J. M. Brakenbury, K.H.* |
| 123 | St. Peter | Teniers | *Sir J. M. Brakenbury, K.H.* |

# South Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 124 | An Italian Landscape, with a Fountain | Sir A. W. Callcott | *Sir John Swinburne, Bart.* |
| 125 | Raphael and the Fornarina | Sir A. W. Callcott | *Duke of Norfolk.* |
| 126 | Don Quixote and Sancho | Smirke | *The Royal Academy.* |
| 127 | Lady Clive, Widow of Sir Edward Clive | Romney | *E. B. Clive, Esq.* |
| 128 | Prospero and Miranda | Henry Thomson | *The Royal Academy.* |
| 129 | Morning | Sir A. W. Callcott | *The Royal Academy.* |
| 130 | Landscape | Wilson | *Sir Thomas Baring, Bart.* |
| 131 | Landscape with Figures | Sir A. W. Callcott | *Lady Chantrey.* |
| 132 | Sea-piece | Sir A. W. Callcott | *Lord Colborne.* |
| 133 | A Study from Nature | Sir A. W. Callcott | *Sir Thomas Baring, Bart.* |
| 134 | Sea-piece | Sir A. W. Callcott | *Duke of Norfolk.* |
| 135 | The Quay at Antwerp | Sir A. W. Callcott | *Duke of Bedford.* |
| 136 | Hugh, Earl of Northumberland, afterwards Duke of Northumberland | Sir J. Reynolds | *Duke of Northumberland, K.G.* |
| 137 | Cottage Children | Owen | *The Royal Academy.* |
| 138 | Mr. Haldane | Sir J. Reynolds | *Earl of Zetland.* |
| 139 | The Challenge, from Orlando Furioso, last Canto | Briggs | *Jacob Bell, Esq.* |
| 140 | Passage and Luggage Boats | Sir A. W. Callcott | *Sir John Swinburne, Bart.* |
| 141 | Sea-piece | Sir A. W. Callcott | *Colonel Wyndham.* |
| 142 | The Smith's Forge | Wright of Derby | *Viscount Palmerston, M. P.* |
| 143 | Columbus | Sir A. W. Callcott | *Mr. Justice Coltman.* |
| 144 | An Italian Composition | Sir A. W. Callcott | *Miss Sheepshanks.* |
| 145 | An Italian Landscape | Sir A. W. Callcott | *Duke of Sutherland, K.G.* |
| 146 | Landscape and Figures | Sir A. W. Callcott | *Marquess of Lansdowne, K.G.* |
| 147 | Boy and Kitten | Owen | *The Royal Academy.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 148 | Lady Eardley and the late Lady Saye and Sele, when young - - | Gainsborough | *Lord Saye and Sele.* |
| 149 | Trent in the Tyrol - - - | Sir A.W.Callcott | *Samuel Cartwright, Esq.* |
| 150 | Landscape with Figures - - | Sir A.W.Callcott | *William Wells, Esq.* |
| 151 | Portrait of the late Sir Augustus W. Callcott, R.A. - - | Linnell | *Miss Callcott.* |
| 152 | Sea-piece - - - - | Sir A.W.Callcott | *William Wells, Esq.* |
| 153 | Raphael and the Fornarina - - | Sir A.W.Callcott | *Sir George Philips, Bart.* |
| 154 | Boys and Dogs - - - | Gainsborough | *John Tollemache, Esq., M.P.* |
| 155 | Murano, the ancient part of Venice - | Sir A.W.Callcott | *Samuel Cartwright, Esq.* |
| 156 | A River Scene - - - - | Sir A.W.Callcott | *Miss Sheepshanks.* |
| 157 | Returning from Market - - | Sir A.W.Callcott | *Duke of Norfolk.* |
| 158 | Miss Nelly O'Brien - - | Sir J. Reynolds | *Sir Thomas Baring, Bart.* |
| 159 | The Stealing the Regalia - - | Briggs | *The Royal Academy.* |
| 160 | River View in Holland - - | Sir A W.Callcott | *Sir Charles Coote, Bart.* |
| 161 | View of Rochester - - - | Sir A.W.Callcott | *Sir George Philips, Bart.* |
| 162 | Newton shewing the effect of the Prism | Romney | *T. Chamberlayne, Esq.* |
| 163 | Theory - - - - - | Sir J. Reynolds | *The Royal Academy.* |
| 164 | Approach to Verona from the Tyrol - | Sir A.W.Callcott | *John Marshall, Esq.* |
| 165 | Dutch Market Boats - - - | Sir A.W.Callcott | *Earl of Essex.* |
| 166 | Frances, Marchioness of Hertford, afterwards Duchess of Somerset - - | Sir J. Reynolds | *Duke of Northumberland, K.G.* |
| 167 | View of Rome from the Villa Madama | Wilson | *Miss Brooke.* |
| 168 | Landscape and Figures - - | Sir A.W.Callcott | *Lady Dover.* |
| 169 | View of a Lake - - - | Sir A.W.Callcott | *William Wells, Esq.* |

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1846

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1846.

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Mrs. Whyte, 65.
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*Subscriptions received by Messrs. Drummond, Bankers, Charing Cross.*

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The Liberality of Her Majesty and other Patrons of Art, has enabled the Directors this year to exhibit a collection of Portraits of eminent Persons, which they think cannot fail to prove highly interesting to the Public, from their relation to the History, Literature and Arts of this and other countries.

1846

# CATALOGUE

OF

# PORTRAITS

OF

## ILLUSTRIOUS AND EMINENT PERSONS

IN

## HISTORY, LITERATURE AND ART,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1846.

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The Numbers on the Pictures commence at the Upper End of the North Room, and in the Middle and South Rooms, on the left hand.

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## North Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Admiral Lord Rodney, died 1792 - | Sir J. Reynolds | HER MAJESTY. |
| 2 | Sir Francis Chantrey, died 1841 - - | Phillips | *Lady Chantrey.* |
| 3 | Sir Walter Scott, Bart. died 1832 - - | Phillips | *John Murray, Esq.* |
| 4 | William the Fourth, when young - - | Sir T. Lawrence | *Lord De L'Isle.* |
| 5 | William, Duke of Cumberland, died 1765 | Sir J. Reynolds | HER MAJESTY. |
| 6 | Admiral Barrington, died 1800 - - | Sir J. Reynolds | HER MAJESTY. |
| 7 | Lord Byron, died 1824 - - - | Phillips | *John Murray, Esq.* |
| 8 | The Rev. George Crabbe, Poet, died 1832 | Phillips | *John Murray, Esq.* |
| 9 | George IV. when Prince of Wales - | Sir J. Reynolds | *Rt. Hon. Sir Robert Peel, Bart., M.P.* |
| 10 | Heneage Finch, First Earl of Aylesford, (Silvertongue) Chief Counsel for the seven Bishops, died 1719 - - | Dahl | *Rev. Heneage Finch.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 11 | Gibbon, died 1794 - - - | Sir J. Reynolds | *J. H. Mann, Esq.* |
| 12 | General Eliott, Lord Heathfield, died 1790 | Mather Brown | *Augustus Eliott Fuller, Esq., M.P.* |
| 13 | John Scott, Earl of Eldon, Lord High Chancellor, died 1838 - - - | Owen | *Earl of Eldon.* |
| 14 | John Hunter, Surgeon, died 1793 - - | Sir J. Reynolds | *Royal College of Surgeons.* |
| 15 | Sir Joshua Reynolds, LLD. President of the Royal Academy, died 1792 - | Himself | *Royal Academy.* |
| 16 | Robert Banks, Second Earl of Liverpool, died 1828 - - - - | Sir T. Lawrence | *Earl of Liverpool.* |
| 17 | Admiral the Earl of St. Vincent, died 1823 | Hoppner | HER MAJESTY. |
| 18 | Admiral Boscawen, died 1761 - - | Sir J. Reynolds | *Earl of Falmouth.* |
| 19 | Dr. Beattie, Author of the Essay on Truth, &c. with allegorical accompaniments, died 1803 - - - - | Sir J. Reynolds | *Executors of the late Rev. Dr. Glennie.* |
| 20 | The Rt. Hon. William Pitt, died 1806 | Gainsborough | *Earl of Normanton.* |
| 21 | Admiral Viscount Nelson and Duke of Bronté, died 1805 - - - | Hoppner | HER MAJESTY. |
| 22 | Charles Watson Wentworth, Marquis of Rockingham, K.G., died 1782 - | Sir J. Reynolds | HER MAJESTY. |
| 23 | Dr. Richard Terrick, Bishop of London, died 1777 - - - - | Dance | *W. R. Hamilton, Esq.* |
| 24 | Colonel Barré, died 1802 - - - | Sir J. Reynolds | *Marquess Camden.* |
| 25 | William Markham, Archbishop of York, died 1807 - - - - | Sir J. Reynolds | *Christ Church Coll. Oxford.* |
| 26 | Samuel Foote, the Comedian, died 1777 | Romney after Reynolds | *Earl Amherst.* |
| 27 | John Gay, the Poet, died 1732 - - | Dahl | *Earl Amherst.* |
| 28 | Mrs. Siddons, as Lady Macbeth, died 1831 | Harlow | *James Goding, Esq.* |
| 29 | Admiral Lord Anson, died 1762 - - | Hoare | *Earl of Hardwicke.* |
| 30 | Thomas Gainsborough, died 1788 - - | Himself | *W. Sharpe, Esq.* |
| 31 | John Hoppner, died 1810 - - - | Himself | *Royal Academy.* |
| 32 | David Garrick, died 1779 - - | Sir J. Reynolds | *Earl Amherst.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 33 | Sir John Banks, Lord Chief Justice, C. P. temp. Ch. I. - - - - | - - | *Earl of Liverpool.* |
| 34 | The Hon. Robert Boyle, died 1691 - | - - | *Earl of Liverpool.* |
| 35 | Mrs. Abingdon, as the Comic Muse, died 1815 | Sir J. Reynolds | *Earl Amherst.* |
| 36 | Richard Payne Knight, Esq., died 1824 | Sir T. Lawrence | *Society of Dilettanti.* |
| 37 | Robert Burns, Poet, died 1784 - - | A. Nasmyth | *Sir Hugh Hume Campbell, Bart. M.P.* |
| 38 | The Rt. Hon. Spencer Percival, died 1812 | - - | *Earl of Liverpool.* |
| 39 | John Opie, died 1807 - - - | Himself | *Royal Academy.* |
| 40 | Dr. Samuel Johnson, died 1784 - - | Sir J. Reynolds | *Duke of Sutherland, K. G.* |
| 41 | Marquess of Granby, died 1770 - - | Sir J. Reynolds | *Earl of Aylesford.* |
| 42 | Mrs. Jane Lane, the loyal Lady who conducted Charles II. to the neighbourhood of Bristol.—*see Hume* - | Dobson | *Earl of Aylesford.* |
| 43 | Canova, died 1822 - - - | Jackson | *Lady Chantrey.* |
| 44 | Admiral Earl Howe, died 1799 - - | Gainsborough | *Trinity House.* |
| 45 | The Lord Chancellor Thurlow, died 1806 | Romney | *Duke of Sutherland, K. G.* |
| 46 | Lord Chief Justice Mansfield, died 1793 | Sir J. Reynolds | *Earl of Mansfield.* |
| 47 | Captain Buckle, Lord Keppel's Flag Captain | Sir J. Reynolds | *Earl of Falmouth.* |
| 48 | Field Marshal Earl Ligonier, died 1770 | Sir J. Reynolds | *J. A. LLoyd, Esq.* |
| 49 | George II. - - - - | Pine | *Lord Braybrooke.* |
| 50 | Earl of Moira, afterwards Marquess of Hastings, died 1826 - - - | Sir J. Reynolds | HER MAJESTY. |
| 51 | Admiral Lord Keppel, died 1786 - | Sir J. Reynolds | *Earl of Falmouth.* |
| 52 | Dr. Benjamin Franklin, died 1790 - | West | *Earl of Yarborough.* |
| 53 | Arbishop Herring, died 1757 - - | Hogarth | *George Stone, Esq.* |
| 54 | Lord Stowell, died 1836 - - - | Owen | *Earl of Eldon.* |
| 55 | Thomas Betterton, Actor, died 1710 - | - - | *Earl Amherst.* |
| 56 | The Hon. Heneage Finch, Solicitor General, afterwards Earl of Aylesford, died 1719 - - - - | - - | *Earl of Aylesford.* |
| 57 | Sir H. Englefield - - - - | Sir T. Lawrence | *Society of Dilettanti.* |
| 58 | Sir William Jones, died 1794 - - | Sir J. Reynolds | *Earl Spencer.* |

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# Middle Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 59 | Grotius, died 1645 - - - - | Rubens | *Admiral Sir C. Sullivan, Bart.* |
| 60 | Rembrandt, died 1674 - - - | Himself | *Rt. Hon. Lord Erancis Egerton, M.P.* |
| 61 | Lady De Vere - - - - | C. Janssen | *Robert Vernon, Esq.* |
| 62 | Cleveland, the Poet, died 1659 - - | Dobson | *Rt. Hon. Lord Francis Egerton, M.P.* |
| 63 | Philip IV. of Spain, died 1665 - - | Velasquez | *Felton Hervey, Esq.* |
| 64 | The Duchess of Cleveland - - | Sir P. Lely | *Duke of Cleveland, K.G.* |
| 65 | The Emperor Charles V., died 1558 - | Titian | *Mrs. Whyte.* |
| 66 | Portrait of Berghem, Painter, died 1683 | Rembrandt | *Marquess of Westminster.* |
| 67 | Tasso, died 1595 - - - | Bassan | *Viscount Alford, M.P.* |
| 68 | Old Parr, died 1635 - - - | Rubens | *Sir Robert Price, Bart.* |
| 69 | Robert Devereux, third Earl of Essex, died 1646 - - - - | Walker | *Duke of Sutherland, K.G.* |
| 70 | Simon Patrick, Bishop of Ely, died 1707 | Sir P. Lely | *John Kerrich, Esq.* |
| 71 | Sir William Temple, died 1700 - - | Sir P. Lely | *Viscount Palmerston, M.P.* |
| 72 | Lucius Cary, Viscount Falkland, died 1643 | Vandyke | *Earl of Clarendon.* |
| 73 | William Sharpe, Engraver, died 1824 - | - - | *R. H. Solly, Esq.* |
| 74 | James Stuart, Duke of Richmond and Lennox, died 1655 - - - | Vandyke | *Duke of Buccleugh, K.G.* |
| 75 | Cornelius van Hooft, the translator of Homer into Dutch, died 1647 - | Rembrandt | *Viscount Alford, M.P.* |
| 76 | A. Hanneman, painted 1656 - - | Himself | *Sir Hugh Hume Campbell, Bart. M.P.* |
| 77 | The Poet Waller, died 1687 - - | Sir P. Lely | *Earl of Clarendon.* |
| 78 | Sir Charles Lucas, died 1648 - - | Dobson | *Lord Braybrooke.* |
| 79 | Charles Howard Lord Effingham and First Earl of Nottingham, died 1624 | Zucchero | *Earl De Grey, K.G.* |
| 80 | Francis, Duke of Alençon, died 1584 - | Janet | *Duke of Sutherland, K.G.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 81 | Henry IV. King of France, died 1610 - | Porbus | *Duke of Sutherland, K.G.* |
| 82 | Gerard Dow, died 1674 - - | Himself | *Rt. Hon. Lord Francis Egerton, M.P.* |
| 83 | Jeanne D'Albret, Queen of Navarre, died 1572 - - - - - | Janet | *Duke of Sutherland, K.G.* |
| 84 | Charles IX. King of France, died 1574 - | Janet | *Duke of Sutherland. K.G.* |
| 85 | Salvator Rosa, died 1673 - - | Himself | *Marquess of Westminster.* |
| 86 | The Lord Chancellor Clarendon, died 1673 | Sir P. Lely | *Earl of Clarendon.* |
| 87 | Robert Wood, the Traveller and Author of the Essay on the Original Genius of Homer, died 1771 - - | R. Mengs | *Rt. Hon. Lord Francis Egerton, M.P.* |
| 88 | The Marquess of Newcastle, died 1676 - | Vandyke | *Earl of Clarendon.* |
| 89 | Sir Kenelm Digby, died 1665 - - | Vandyke | *Robert Vernon, Esq.* |
| 90 | The Lord Commissioner Keble - | Walker | *Rt. Hon. The Speaker.* |
| 91 | Sir Henry Spelman, died 1641 - - | - - | *Earl of Clarendon.* |
| 92 | General Washington, died 1799 - - | Stuart | *H. T. Hope, Esq.* |
| 93 | Sir W. W. Wynn, Bart., Sir J. Taylor, Mr. Payne Galway, Sir William Hamilton, Mr. Richard Thompson, Mr. Stanhope, Mr. Smith of Heath—*see key* No. I. | Sir J. Reynolds | *Society of Dilettanti.* |
| 94 | Sir Harbottle Grimston, died 1683 - | - - | *Earl Verulam.* |
| 95 | Anne Clifford, Countess of Dorset, Pembroke and Montgomery, died 1675 - | Zucchero | *Rev. Heneage Finch.* |
| 96 | Arthur, Lord Capel, died 1649 - - | Vandyke | *Earl of Clarendon.* |
| 97 | Sir Phineas Pett, Master Ship-builder, temp. Charles I. - - - | W. Vandevelde, sen$^{r}$. and jun$^{r}$. | *Earl of Yarborough.* |
| 98 | Lord Mulgrave, Lord Dundas, Lord Seaforth, Hon. Charles Greville, Charles Crowle, Esq., Duke of Leeds, Sir Joseph Bankes—*see key* No. II. | Sir J. Reynolds | *Society of Dilettanti.* |
| 99 | William, Lord Russell, died 1683 - | Zoust | *Duke of Bedford.* |
| 100 | Catherine of Braganza, Queen of Charles II., died 1705 - - - | - - | *Earl of Clarendon.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 101 | Francis Bacon, Lord Verulam and Viscount St. Albans, died 1626 - - | Van Somer | *Earl of Verulam.* |
| 102 | The Morning after the destruction of the floating batteries at Gibraltar, with Portraits of General Eliott, Col. Hardy and Captain Roger Curtis - - | Carter | *Augustus Eliott Fuller, Esq.* |
| 103 | George Villiers, Duke of Buckingham, Lord High Admiral, died 1628 - | Mytens | *Earl Fitzwilliam.* |
| 104 | George Calvert, Lord Baltimore, Principal Secretary of State to James I. died 1632 | Mytens | *Earl Fitzwilliam.* |
| 105 | Archbishop Laud, died 1644 - - | Dobson | *J. H. Hawkins, Esq.* |
| 106 | Martin Luther, died 1546 - - | Pordinoni | *Viscount Alford, M.P.* |
| 107 | The Arrest of the Pensionary De Witt - | Vander Helst | *H. T. Hope, Esq.* |
| 108 | Cosmo the First, Great Duke of Tuscany, died 1574 - - - - | Tintoret | *Earl Amherst.* |
| 109 | The Cornaro Family - - - | Titian | *Duke of Northumberland, K.G.* |
| 110 | Sir Walter Aston, Ambassador, died 1589 - - - - | - - | *Lord Bagot.* |
| 111 | Matthew Parker, Archbishop of Canterbury, died 1575 - - - | - - | *Archbishop of Canterbury.* |
| 112 | William Camden, the Historian, died 1623 | M. Garrard | *Marquess Camden.* |
| 113 | The Earl of Huntingdon, died 1588 - | - - | *Lord Bagot.* |
| 114 | Adrian P. Pareja, Captain General of Philip IV. of Spain - - - | Velasquez | *Duke of Bedford.* |
| 115 | Charlotte de la Tremouïlle, Countess of Derby, who defended Latham House, died 1663 - - - - | C. Janssen | *Earl of Liverpool.* |
| 116 | Portraits of Aretine, and Leyva, General to Charles V. - - - | Titian | *Viscount Alford, M.P.* |
| 117 | Thomas Wentworth, Earl of Strafford, died 1641 - - - - | Vandyke | *Earl Fitzwilliam.* |
| 118 | Mary II. Queen of England - - | Vandervaart | *Lord Braybrooke.* |
| 119 | Pope, died 1744 - - - | Jarvis | *Earl of Mansfield.* |

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# South Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 120 | Charles Brandon, Duke of Suffolk, died 1545 | Holbein | *Lord Willoughby D'Eresby.* |
| 121 | Sir Thomas Gresham, died 1579 | Sir A. More | *Earl Brownlow.* |
| 122 | Henry VIII. | Holbein | *Mrs. Nicholl.* |
| 123 | Lady Katherine Grey, sister to Lady Jane Grey, and wife of Edward Seymour, Earl of Hertford, with her infant son, died 1567 | - - | *Lord Braybrooke.* |
| 124 | Henry Sidney, Earl of Romney, died 1704 | - - | *Sir John Shelley Sidney, Bt.* |
| 125 | Accepted Frewen, D.D., Archbishop of York, died 1664 | - - | *T. Frewen, Esq.* |
| 126 | Ben Jonson, died 1617 | - - | *Sir Henry Peyton, Bart.* |
| 127 | Henry St. John, Viscount Bolingbroke, died 1751 | - - | *Lord Bagot.* |
| 128 | Sir Philip Sidney, (died 1586) and Sir Robert Sidney, (after Earl of Leicester) died 1626 | - - | *Sir John Shelley Sidney, Bt.* |
| 129 | Lady Jane Grey, wife of Lord Guildford Dudley, beheaded 1553 | - - | *Lord Braybrooke.* |
| 130 | Peregrine, Lord Willoughby of Eresby, died 1601 | - - | *Lord Willoughby D'Eresby.* |
| 131 | The Infant son of Charles Brandon, Duke of Suffolk | Holbein | *Lord Willoughby D'Eresby.* |
| 132 | Antoinette de la Garde, Dâme Des Houliers, died 1694 | Mignard | *Duke of Sutherland, K.G.* |
| 133 | Edward VI. when Prince of Wales | Holbein | *Earl of Hardwicke.* |
| 134 | Jane Shore | - - | *Eton College.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 135 | George Brooke, Lord Cobham, died 1558 | Holbein | *F. L. Popham, Esq.* |
| 136 | Sir Robert Dudley, natural son of Robert Dudley, Earl of Leicester, died 1639 | - - | *Lord De L'Isle.* |
| 137 | Francois Rabelais, died 1553 - - | Dumoustier | *Duke of Sutherland, K.G.* |
| 138 | Queen Mary - - - - | Holbein | *Hon. C. C. Cavendish, M.P.* |
| 139 | Thomas Cranmer, Archbishop of Canterbury, died 1556 - - - | - - | *T. Frewen, Esq.* |
| 140 | Samuel Butler, died 1680 - - | after Sir P. Lely | *Earl Amherst.* |
| 141 | Shakspeare, died 1616 - - - | R. Burbage | *W. Nicol, Esq.* |
| 142 | Queen Mary - - - - | Lucas De Heere | *Rev. Heneage Finch.* |
| 143 | Dean Swift, died 1745 - - - | - - | *Earl of Besborough.* |
| 144 | John Dryden, died 1701 - - | Sir G. Kneller | *Earl Amherst.* |
| 145 | Richard Bentley, the eminent Scholar, died 1742 - - - - | Hudson | *Trinity College, Cambridge.* |
| 146 | George Abbot, Archbishop of Canterbury, died 1633 - - - - | C. Janssen | *Archbishop of Canterbury.* |
| 147 | The Emperor Charles V., and Philip Prince of Spain - - - - | - - | *Lord Willoughby D'Eresby.* |
| 148 | Philip and Mary - - - | - | *Duke of Bedford.* |
| 149 | Edward Courtenay, Earl of Devonshire, died 1554 - - - - | - - | *Duke of Bedford.* |
| 150 | The Lord Keeper Coventry, died 1640 | C. Janssen | *T. Frewen, Esq.* |
| 151 | Robert, Earl of Essex, Lord Deputy of Ireland, died 1601 - - - | Zucchero | *Duke of Bedford.* |
| 152 | John Talbot, Earl of Shrewsbury, died 1453 - - - - - | - - | *Marquess of Northampton.* |
| 153 | The wife of John Talbot, Earl of Shrewsbury | - | *Marquess of Northampton.* |
| 154 | Mary Queen of Scots and her son James | Zucchero | *Drapers' Company.* |
| 155 | Thomas Howard, Duke of Norfolk, Lord High Treasurer and Earl Marshal, died 1554 - - - - - | Holbein | *Duke of Norfolk.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 156 | Sir Abraham Reynardson - - | C. Janssen | *Lt. Genl. Birch Reynardson.* |
| 157 | Sir Philip Sidney, died 1586 - - | Sir A. More | *Duke of Bedford.* |
| 158 | Sir Everard Digby, died 1606 - - | Otho Venius | *Rev. Heneage Finch.* |
| 159 | John Locke, died 1704 - - - | - - | *Christ Church Coll. Oxford.* |
| 160 | Joseph Addison, the Author, died 1719 | Jarvis | *Earl Amherst.* |
| 161 | Ambrose Dudley, Earl of Warwick, died 1589 - - - - - | Holbein | *Marquess of Salisbury, K.G.* |
| 162 | William Warham, Archbishop of Canterbury, died 1532 - - - | Holbein | *Archbishop of Canterbury.* |
| 163 | The Family of Henry VII. and VIII., &c. | - - | *Lord Willoughby D'Eresby.* |
| 164 | Anthony Bastard of Burgundy, brother of Charles the Bold - - - | - - | *Duke of Sutherland, K. G.* |
| 165 | The Lady Willoughby, Duchess of Suffolk, died 1580 - - - - | - - | *Lord Willoughby D'Eresby.* |
| 166 | Gideon De Laune, Physician to James I. | | *Apothecaries' Company.* |
| 167 | Dr. William Hunter, died 1783 - - | - - | *College of Physicians.* |
| 168 | James I. - - - - - | Van Somer | *Apothecaries' Company.* |
| 169 | Elizabeth, Queen of Bohemia, died 1680 | Mirevelt | *Duke of Sutherland, K. G.* |
| 170 | Cardinal de Mazarin, died 1661 - | P. de Champagne | *Duke of Sutherland, K. G.* |
| 171 | Charles, Third Lord Cornwallis, died 1692 | Sir P. Lely | *Lord Braybrooke.* |
| 172 | Heneage Finch, Lord Chancellor Nottingham, died 1682 - . - | Sir P. Lely | *Rev. Heneage Finch.* |
| 173 | Sir Nathaniel Bacon, died about 1615 - | Himself | *Earl of Verulam.* |
| 174 | John King, Bishop of London, died 1621 | - - | *Bishop of London.* |
| 175 | Cardinal Richelieu, died 1642 - - | P. de Champagne | HER MAJESTY. |
| 176 | Catherine de Bore, wife of Martin Luther | Holbein | *Duke of Sutherland, K. G.* |
| 177 | Teniers, died 1649 - - - | Gonzales | *Earl of Ellesmere.* |
| 178 | Erasmus, died 1536 - - - | Holbein | *Duke of Sutherland, K. G.* |
| 179 | The Marriage of Henry VI. and Margaret of Anjou - - - - | - - | *Duke of Sutherland, K. G.* |
| 180 | Henry Aldegrever, died 1562 - - | Himself | *Duke of Sutherland, K. G.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 181 | Francis Porbus, died 1622 - - | Himself | *Duke of Sutherland, K.G.* |
| 182 | Francis I. King of France, died 1547 - | - | *Duke of Sutherland, K.G.* |
| 183 | Jean Baptiste Moliere, died 1673 - | P. Mignard | *Duke of Sutherland, K.G.* |
| 184 | The three brothers Coligny - | Dumoustier | *Duke of Sutherland, K.G.* |
| 185 | Thomas Corneille, died 1709 - - | Vanloo | *Duke of Sutherland. K.G.* |
| 186 | Sir Isaac Newton, died 1727 - - | Murray | *Trinity College, Cambridge.* |
| 187 | Queen Henrietta Maria, and Jeffrey Hudson, the dwarf - - - | Vandyke | *Earl Fitzwilliam.* |
| 188 | Nicholas Ridley, Bishop of London, died 1555 - - - - - | - - | *Bishop of London.* |
| 189 | Dr. Mead, died 1754 - - - | - - | *College of Physicians.* |
| 190 | Henry Jermyn, Earl of St. Albans, died 1683 - - - - - | C. Janssen | *R. Vernon, Esq.* |
| 191 | Sir Hans Sloane, died 1752 - - | Sir G. Kneller | *W. Sloane Stanley, Esq.* |
| 192 | Anthony Ashley Cooper, Earl of Shaftesbury, died 1683 - - - | Sir G. Kneller | *Earl of Shaftesbury.* |
| 193 | Sir Edward Coke, Attorney General, died 1634 - - - - - | - - | *R. M. Milnes, Esq. M.P.* |
| 194 | Sir Theodore de Mayerne, died 1655 - | Dobson | *Earl Amherst.* |
| 195 | George Villiers, Duke of Buckingham, taken after his assassination, 1628 - | - - | *Marquess of Northampton.* |
| 196 | Archbishop Tillotson, died 1694 - | Sir G. Kneller | *Archbishop of Canterbury.* |
| 197 | Dr. Thomas Burnett, died 1715 - - | Sir G. Kneller | *Charter House.* |
| 198 | Sir Walter Raleigh, died 1618 - - | Zucchero | *Earl of Hardwicke.* |
| 199 | Sir George Villiers, died 1605-6 - | C. Janssen | *Beriah Botfield, Esq., M.P.* |
| 200 | Lady Elizabeth Gray, wife of Thomas, Lord Audley of Warden, Lord Chancellor | Holbein | *Lord Braybrooke.* |
| 201 | Sir Christopher Hatton, died 1591 - | - - | *Rev. Heneage Finch.* |
| 202 | Anne Hyde, Duchess of York, died 1671 | Sir P. Lely | *Earl of Clarendon.* |
| 203 | Inigo Jones, died 1652 - - - | Vandyke | *Barber Surgeons.* |
| 204 | William Juxon, Bishop of London, died 1681 - - - - | Vandyke | *Bishop of London.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 205 | Henry VIII. granting the Charter to the Barber Surgeons - - - - | Holbein | *Barber Surgeons.* |
| 206 | Thomas Sackville, First Earl of Dorset, died 1608 - - - | - - | *Earl Amherst.* |
| 207 | Queen Elizabeth - - - - - | Zucchero | *Marquess of Salisbury, K.G.* |
| 208 | Count de Gondemar, Ambassador from Spain in the reign of James I. - | C. Janssen | *Marquess of Salisbury, K.G* |
| 209 | Margaret Audley, second wife of Thomas, fourth Duke of Norfolk, died 1563 - | Lucas de Heere | *Lord Braybrooke.* |
| 210 | Lord William Howard, Warden of the West Marches, died 1640 - | C. Janssen | *Philip Henry Howard, Esq. M. P.* |
| | His Bilboa blade, by Marchmen felt,<br>Hung in a broad and studded belt;<br>Hence in rude phrase, the Borderer's still<br>Call'd noble Howard, "Belted Will."—<br>*Lay of the Last Minstrel*, c. v. st. 16. | | |
| 211 | Cecil Calvert, second Lord Baltimore, and his infant son, John - - - | Soest | *Sir William Eden, Bart.* |
| 212 | Walter Devereux, Earl of Essex, died 1576 | - | *Lord Bagot.* |
| 213 | Sir Francis Walsingham, died 1590 - | Zucchero | *Beriah Botfield, Esq. M.P.* |
| 214 | Sir Joshua Reynolds, (a Bust) died 1792 | Bacon | *British Institution.* |
| 215 | Benjamin West, (a Bust) died 1820 - | Nollekens | *British Institution.* |

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1847

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WITH WHICH

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JUNE, 1847.

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The Numbers on the Pictures commence at the Upper End of the North Room, and in the Middle and South Rooms, on the left hand.

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## North Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | St. John - - - - | Sir J. Reynolds | *Sir W. W. Wynn, Bt. M. P.* |
| 2 | The Story of Phocion - - - | N. Poussin | *Sir W. W. Wynn, Bt. M. P.* |
| 3 | Head of a Female - - - | Greuze | *Lord Charles Townshend.* |
| 4 | View of a Town - - - | Vander Heyden | *Duke of Wellington, K. G.* |
| 5 | The Corn Field - - - - | Ruysdael | *J. Stuart, Esq.* |
| 6 | Sea-piece - - - - | W. Vandevelde | *Colonel Buckley.* |
| 7 | The Hay Field - - - - | Wouwerman | *Joseph Barchard, Esq.* |
| 8 | St. Cecilia - - - - | Sir J. Reynolds | *Sir W. W. Wynn, Bt. M. P.* |
| 9 | The Virgin and Child - - - | Bonifazio | *W. S. Dugdale, Esq. M. P.* |
| 10 | Orion - - - - - | N. Poussin | *Rev. J. Sandford.* |
| 11 | Horses and Figures - - - | K. du Jardin | *H. T. Hope, Esq.* |
| 12 | Head of a Female - - - | Greuze | *H. Broadwood, Esq. M. P.* |
| 13 | St. Peter - - - - | Guido | *W. S. Dugdale, Esq. M. P.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 14 | David | Guercino | *W. S. Dugdale, Esq. M. P.* |
| 15 | Sea-piece | Vander Capella | *Hon. Edmund Phipps.* |
| 16 | The Landing of St. Paul | Claude | *Sir W. W. Wynn, Bt. M. P.* |
| 17 | Landscape | Hobbima | *Earl of Malmesbury.* |
| 18 | Landscape and Figures | Pynacker | *Lord Charles Townshend.* |
| 19 | Charles V. and his Empress Isabella, daughter of Emanuel King of Portugal | Rubens after Titian | *P. H. Howard, Esq. M. P.* |
| 20 | A Battle-piece | Wouwerman | *Earl of Ellesmere.* |
| 21 | The Virgin and Child | Guercino | *Hon. Mrs. Ramsden.* |
| 22 | Landscape with Figures and Cattle | Cuyp | *W. S. Dugdale, Esq. M. P.* |
| 23 | Landscape with Waterfall | Ruysdael | *S. Jones Loyd, Esq.* |
| 24 | Lady Wynn and Children | Sir J. Reynolds | *Sir W. W. Wynn, Bt. M. P.* |
| 25 | The Assumption of the Virgin | Vandyke | *H. T. Hope, Esq.* |
| 26 | Francesco Albizzi | Sebastian del Piombo | *Rev. J. Sandford.* |
| 27 | The Baptism of our Saviour | Rembrandt | *Viscount Alford, M. P.* |
| 28 | Frost-piece | I. Ostade | *Earl of Dartmouth.* |
| 29 | Landscape | Wynants | *J. H. Hawkins, Esq.* |
| 30 | Landscape, Frost | Wouwerman | *C. A. Bredel, Esq.* |
| 31 | Portrait | Rembrandt | *William Wells, Esq.* |
| 32 | Cattle and Figures in a Landscape | A. Vandevelde | *Colonel Buckley.* |
| 33 | Landscape | Wynants | *J. H. Hawkins, Esq.* |
| 34 | Fowls and Cattle in a Landscape | Cuyp | *Earl of Cawdor.* |
| 35 | Dead Game | Fyt | *J. C. Freeling, Esq.* |
| 36 | A Riposo in a Landscape | G. Poussin | *J. C. Freeling, Esq.* |
| 37 | Cattle and Figures | P. Potter | *Rt. Hon. H. Labouchere, M.P.* |
| 38 | An Embarkation | W. Vandevelde | *Rt. Hon. H. Labouchere, M.P.* |
| 39 | The Leopold Gallery | Teniers | *Hon. Edmund Phipps.* |
| 40 | Landscape | Ruysdael | *Joseph Barchard, Esq.* |
| 41 | The Cornaro Family | Titian | *W. R. Hamilton, Esq.* |
| 42 | Landscape | Rubens | *Sir W. W. Wynn, Bt. M.P.* |

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| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 43 | Christ tempted - - - - | Titian | *H. T. Hope, Esq.* |
| 44 | Landscape and Figures - - - | Berghem | *Joseph Barchard, Esq.* |
| 45 | A Dutch Admiral - - - | Rembrandt | *George Folliott, Esq.* |
| 46 | St. Roque - - - - | F. Francia | *Sir Walter R. Farquhar, Bt.* |
| 47 | Landscape - - - - | Hobbima | *Joseph Barchard, Esq.* |
| 48 | Flowers - - - - - | Van Huysum | *R. S. Holford, Esq.* |
| 49 | An Italian Ball - - - - | Claude | *Earl of Yarborough.* |
| 50 | St. Cecilia - - - - | Dominichino | *William Wells, Esq.* |
| 51 | Andreas Vesalius - - - | J. Calcar | *College of Physicians.* |
| 52 | The Virgin and Child with Saints - | Girolamo da Treviso | *Lord Northwick.* |
| 53 | Fruit - - - - - | Van Huysum | *R. S. Holford, Esq.* |
| 54 | Landscape - - - - | Hobbima | *S. Jones Loyd, Esq.* |
| 55 | Frost-Piece - - - - | Cuyp | *Earl of Yarborough.* |
| 56 | The Annunciation - - - | C. Crevelli | *Rt. Hon. H. Labouchere, M.P.* |
| 57 | Lorenzo de' Medici - - - | Ghirlandajo | *George Vivian, Esq.* |
| 58 | The Virgin and Child - - - | A. Verocchio | *Lord Northwick.* |
| 59 | The Virgin and Child with St. John, &c. unfinished - - - - | Ghirlandajo | *Mrs. Bonar.* |

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# Middle Room.

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| No. | Subjects. | Painters. |
|---|---|---|
| 60 | Landscape with Figures | Hobbima. |
| 61 | The Doge Antonio Grimani | Tintoretto. |
| 62 | Landscape with Figures | Tempesta. |
| 63 | Satyrs and a Nymph | Jordaens. |
| 64 | Landscape with Figures | Both. |
| 65 | Landscape with Figures, Mules, &c. | Berghem. |
| 66 | A Herdsman with Cattle in a Landscape | Cuyp. |
| 67 | The Cock fight | Jan Steen. |
| 68 | View on a river with Cattle in the foreground | Cuyp. |
| 69 | An old woman feeding a dog | G. Metzu. |
| 70 | A Lawyer in his study | A. Ostade. |
| 71 | Interior, Female with vegetables, &c. | Slingelandt. |
| 72 | The Outside of a Cabaret, figures smoking | Teniers. |
| 73 | Robbers plundering a Farm House | Teniers. |
| 74 | Landscape with a Waterfall | Ruysdael. |
| 75 | A Naval Engagement | W. Vandevelde. |
| 76 | A Dutch Schoolmaster | A. Ostade. |
| 77 | Landscape with Figures and Cattle | A. Vandevelde. |
| 78 | A Conversation | C. Bega. |

1847



| No. | Subjects. | Painters. |
|---|---|---|
| 79 | Frost Scene, with Figures skating | A. Vander Neer. |
| 80 | A Lady attended by her servant | E. Vander Neer. |
| 81 | A Girl discovered with a love-letter | F. Mieris. |
| 82 | The Embarkation of Charles II. at Scheveling | Van Goyen. |
| 83 | Landscape with Figures | Tempesta. |
| 84 | A Town on fire | A. Vander Neer. |
| 85 | Landscape with a water-mill | Hobbima. |
| 86 | Landscape with Cattle and Figures | Pynacker. |
| 87 | Landscape and Figures | G. Poussin. |
| 88 | A Sea-port, Sunset | Claude. |
| 89 | Interior of a Church | Ruysdael and Wouwerman. |
| 90 | A Boar Hunt | Snyders. |
| 91 | A Lady and Boy with fruit | Rubens. |
| 92 | Mountainous Landscape with Cattle and Figures on the bank of a river | Cuyp. |
| 93 | Interior with Figures | De Hooge. |
| 94 | Landscape with Figures and Cattle | Claude. |
| 95 | Landscape with Figures | G. Poussin. |
| 96 | Mary anointing the feet of Jesus | Rubens. |

1047



# South Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 97 | Head of an Old Man - - - | Denner | *J. C. Freeling, Esq.* |
| 98 | The Cherry-seller - - - | Collins | *Rt. Hon. Sir Robert Peel, Bart., M.P.* |
| 99 | L'Embarquement pour Le Cythère - | Watteau | *Mrs. Gibbons.* |
| 100 | Westminster Bridge - - - | Wilson | *Rev. H. Palmer.* |
| 101 | Martha and Mary - - - | Caravaggio | *W. S. Dugdale, Esq. M. P.* |
| 102 | A Battle Piece - - - | C. Schuyt, (the younger) | *Sir. J. M. Brackenbury, K.H.* |
| 103 | Head of a Female - - - | Denner | *J. C. Freeling, Esq.* |
| 104 | The Young Boat-builders - - | Collins | *Hon. Edmund Phipps.* |
| 105 | The Virgin and Child - - - | Alonzo Cano | *Sir. J. M. Brackenbury, K.H.* |
| 106 | An Interior - - - - | Slingelandt | *B. Botfield Esq. M. P.* |
| 107 | The Virgin and Child, with Angels - | Mabuse | *C. B. Wall, Esq. M. P.* |
| 108 | Thomas, Fourth Duke of Norfolk, K.G. | Sir A. More | *P. H. Howard, Esq. M. P.* |
| 109 | Playing at bowls - - - | Teniers | *J. Stuart, Esq.* |
| 110 | Cattle in a Landscape - - - | P. Potter | *H. R. Willett, Esq.* |
| 111 | Venus and Cupid - - - | Sir J. Reynolds | *Sir C. M. Burrell, Bt. M. P.* |
| 112 | Shylock and Jessica - - - | Callcott | *S. Jones Loyd, Esq.* |
| 113 | The Fish Stall - - - - | Caravaggio | *W. S. Dugdale, Esq. M. P.* |
| 114 | Charity - - - - | Stothard | *The Royal Academy.* |
| 115 | Sheep, &c. in a Landscape - - | Vander Meer de Jonghe | *J. H. Hawkins, Esq.* |
| 116 | Queen Margaret and the Robbers - | Briggs | *Jacob Bell, Esq.* |
| 117 | Ignatius Loyola - - - | Titian | *Duke of Manchester.* |
| 118 | A Concert - - - - | De Hooge | *Duke of Wellington, K. G.* |
| 119 | Countess of Waldegrave - - | Sir J. Reynolds | *Earl of Waldegrave.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 120 | Mortimer Earl of March surprised with Queen Isabella by her son Edward III. | Briggs | *Jacob Bell, Esq.* |
| 121 | The Water-seller - - - | Velasquez | *Duke of Wellington, K. G.* |
| 122 | The Death of Eli - - - | Bird | *Duke of Sutherland, K. G.* |
| 123 | Interior - - - - | De Hooge | *Hon. Edmund Phipps.* |
| 124 | A Shepherd - - - - | Spagnoletto | *Lord Colborne.* |
| 125 | The Fathers of the Church - - | Rubens | *Sir W. W. Wynn, Bt. M. P.* |
| 126 | Merry-making after the christening of one of Jan Steen's children - - | Jan Steen | *J. Stuart, Esq.* |
| 127 | Skittle-players - - - - | De Hooge | *J. Stuart, Esq.* |
| 128 | The Duenna - - - - | Stewart Newton | HER MAJESTY. |
| 129 | Banyan Tree, Colzong, Ganges - - | T. Daniel | *C. Hampden Turner, Esq.* |
| 130 | William, Duke of Cumberland - - | Sir J. Reynolds | *Rev. R. F. Elwin.* |
| 131 | Garrick as Richard the Third - - | Dance | *Sir W. W. Wynn, Bt. M. P.* |
| 132 | A Lady at her toilet - - - | E. Vander Neer | *C. A. Bredel, Esq.* |
| 133 | Landscape and Cattle - - - | P. Potter | *H. R. Willett, Esq.* |
| 134 | Rat-catchers - - - - | Sir D. Wilkie | *The Royal Academy.* |
| 135 | The Virgin and Child in Glory - - | Garofolo | *Earl of Dartmouth.* |
| 136 | A Farm-yard and Figures - - | C. Dusart | *C. A. Bredel, Esq.* |
| 137 | The Assumption of the Virgin - - | Biato Angelico da Fiesole | *Rev. J. Sandford.* |
| 138 | Landscape and Figures - - - | G. Poussin | *Sir J. Dean Paul, Bart.* |
| 139 | Admiral Keppel - - - | Sir J. Reynolds | *Rev. R. F. Elwin.* |
| 140 | Dr. William Hunter - - - | Sir J. Reynolds | *Rev. R. F. Elwin.* |
| 141 | Battle-piece - - - - | Bourgognone | *M. W. Barnes, Esq.* |
| 142 | A Study for three separate Portraits | Caravaggio | *Sir J. M. Brackenbury, K.H.* |
| 143 | An Italian Landscape - - - | Wilson | *Robert Palmer, Esq. M. P.* |
| 144 | River view with boats - - - | Van Goyen | *Sir. C. M. Burrell, Bt. M.P.* |
| 145 | Boys Fishing - - - - | Collins | *The Royal Academy.* |
| 146 | Venus seeking for Cupid at the Baths of Diana - - - - | Hilton | *Lord Charles Townshend.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 147 | Mrs. Banks | Northcote | *Ambrose Poynter, Esq.,* |
| 148 | Mrs. Woodhouse | Sir J. Reynolds | *Earl of Cawdor.* |
| 149 | The Beggars' Opera, with the Portraits of Walker, the original Macheath; Miss Fenton, afterwards Duchess of Bolton; the Duke of Bolton, &c. | Hogarth | *John Murray, Esq.* |
| 150 | Landscape and Figures | Wilson | *Robert Palmer, Esq. M. P.* |
| 151 | Happy as a King | Collins | *Robert Vernon, Esq.* |
| 152 | Orpheus | Dance | *Sir. W. W. Wynn, Bt. M. P.* |
| 153 | Thomas Banks, R. A. | Northcote | *Ambrose Poynter, Esq.* |
| 154 | Lady Peel | Sir T. Lawrence | *Rt. Hon. Sir Robert Peel, Bart. M. P.* |
| 155 | Cromer | Collins | *Jacob Bell, Esq.* |
| 156 | The Rich Man and Lazarus | Teniers | *J. Stuart, Esq.* |
| 157 | A Storm | Vernet | *Sir W. W. Wynn, Bt. M. P.* |
| 158 | The Fox and the Stork | Snyders | *Viscount Alford, M. P.* |
| 159 | Portrait of an Artist | Phillips | *Lord Colborne.* |
| 160 | Galatea | Carlo Marratti | *H. R. Willett, Esq.* |
| 161 | Buildings and Figures | Vander Heyden | *Earl Brownlow.* |
| 162 | Sea piece | W. Vandevelde | *Colonel Buckley.* |

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*Subscriptions received by Messrs. Drummond, Bankers, Charing Cross.*

1840

The Directors and Governors of the British Institution have the satisfaction of offering to public view a collection of Pictures of that merit and excellence, which they feel confident will be highly appreciated.

There is a novelty on the present occasion to which they cannot but refer, namely, a series of Pictures from the times of Giotto and Van Eyck.

The South Room is as usual appropriated to the reception of the Works of deceased British Artists, though many choice specimens of the Dutch School are also introduced.

The Directors cannot conclude this brief notice, without expressing their thanks to the Proprietors of these most valuable works, for the kind and liberal support that they invariably receive at their hands.

1848

# CATALOGUE

OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, FRENCH AND ENGLISH MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1848.

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The Numbers on the Pictures commence at the Upper End of the North Room, and in the Middle and South Rooms, on the left hand.

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## North Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | The Banks of a river | Wouwerman | *James Morrison, Esq.* |
| 2 | Cattle and Figures | Berghem | *W. Strahan, Esq.* |
| 3 | Holy Family | Guido | *R. S. Holford, Esq.* |
| 4 | An Allegory | P. Veronese | *H. T. Hope, Esq. M. P.* |
| 5 | St. Justinian | Albano | *H. T. Hope, Esq. M. P.* |
| 6 | The Lace-maker | N. Maas | *C. A. Bredel, Esq.* |
| 7 | Head of a Girl | Greuze | *Rt. Hon. H. M. Pierrepont.* |
| 8 | Saying grace | Jan Steen | *James Morrison, Esq.* |
| 9 | St. Martin | Vandyke | *R. S. Holford, Esq.* |
| 10 | Landscape and Cattle | Berghem | *R. S. Holford, Esq.* |
| 11 | Sea-piece | W. Vandevelde | *R. S. Holford, Esq.* |
| 12 | An Allegory | P. Veronese | *H. T. Hope, Esq. M. P.* |
| 13 | The Magdalen | Dominichino | *Baron Lionel de Rothschild.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 14 | Skating | Cuyp | *Baron Lionel de Rothschild.* |
| 15 | A Wedding Feast | Jan Steen | *Duke of Wellington, K. G.* |
| 16 | A Boar Hunt | Snyders | *Earl of Macclesfield.* |
| 17 | The Death of Adonis | Rubens | *H. T. Hope, Esq. M. P.* |
| 18 | Landscape | Ruysdael | *William Wells, Esq.* |
| 19 | The Nativity | Giorgione | *T. Wentworth Beaumont, Esq.* |
| 20 | A Waterfall | Ruysdael | *Duke of Northumberland.* |
| 21 | A Merry-making | Jan Steen | *Duke of Wellington, K. G.* |
| 22 | A Wolf Hunt | Snyders | *Earl of Macclesfield.* |
| 23 | A Spanish Lady | Spagnoletto | *Lord Elcho.* |
| 24 | A Rocky shore | Salvator Rosa | *H. T. Hope, Esq. M. P.* |
| 25 | An Interior | Teniers | *William Wells, Esq.* |
| 26 | A Dutch Boor | A. Ostade | *Charles Brind, Esq.* |
| 27 | Portrait of his Wife | G. Dow | *Charles Brind, Esq.* |
| 28 | Landscape, Stag Hunt | J. and A. Both | *C. A. Bredel, Esq.* |
| 29 | The Virgin and Child with St. John, attended by Saints | Bonifacio | *Beriah Botfield, Esq.* |
| 30 | Night | Bassan | *George Folliott, Esq.* |
| 31 | The Marriage at Cana | P. Veronese | *Sir Culling Eardley, Bart.* |
| 32 | Landscape | Both | *W. Strahan, Esq.* |
| 33 | Conversation | Sorgh | *James Stuart, Esq.* |
| 34 | Sea-shore | Wouwerman | *R. S. Holford, Esq.* |
| 35 | A Rocky Shore | W. Vandevelde | *Earl of Falmouth.* |
| 36 | The Salutation | P. Veronese | *Earl of Yarborough.* |
| 37 | River Scene | Solomon Ruysdael | *Earl of Falmouth.* |
| 38 | Landscape with Deer | Moucheron | *Duke of Northumberland.* |
| 39 | Landscape, Hawking | A. Caracci | *Earl of Carlisle, K. G.* |
| 40 | St. Peter | Spagnoletto | *George Folliott, Esq.* |
| 41 | An Allegorical Sketch | Rubens | *Sir Culling Eardley, Bart.* |
| 42 | Landscape | Claude | *Sir Culling Eardley, Bart.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 43 | Portrait of Titian - - - | Sebastian del Piombo | *Earl of Malmesbury.* |
| 44 | Landscape, with Figures fishing - | A. Caracci | *Earl of Carlisle, K. G.* |
| 45 | Landscape - - - - | Ruysdael | *S. Jones Loyd, Esq.* |
| 46 | Jacob - - - - - | Spagnoletto | *George Folliott, Esq.* |
| 47 | The Holy Family - - - | Tintoretto | *H. T. Hope, Esq. M. P.* |
| 48 | A Merry-making - - - | Teniers | *James Morrison, Esq.* |
| 49 | Portrait of a Lady - - - | Rembrandt | *S. Jones Loyd, Esq.* |

# Middle Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 50 | From the History of Joseph, painted for Pier Francesco Borgherini, and bought from his descendants by the present proprietor - - - | Francesco Ubertini, called Bacchiacca, pupil with Raffaelle of Pietro Perugino (died 1557.) | *Rev. J. Sanford.* |
| 51 | Ascension of the Virgin - - | Fra Giovanni da Fiesole, called Angelico (born 1387, died 1445.) | *W. Fuller Maitland, Esq.* |
| 52 | The Triumph of David - - | Dandini | *R. H. Solly, Esq.* |
| 53 | The Salutation - - - | Fra Filippo Lippi (born about 1400.) | *Rev. J. Sanford.* |
| 54 | From the History of Joseph - - | Francesco Ubertini | *Rev. J. Sanford.* |
| 55 | Coronation of the Virgin, attended by Saints - - - - | Lorenzo da Credi, (born 1452, died 1530.) | *Samuel Rogers, Esq.* |
| 56 | The Crucifixion - - - | Lucas Cranach, (born 1472, died 1553.) | *Sir Thomas Cartwright, G.C.H.* |
| 57 | The Virgin and Child, and St. John - | Ridolfo Ghirlandaio, (born 1485, died 1560.) | *Rev. J. Sanford.* |
| 58 | The Holy Family, &c. fresco - - | Maturino, (born 1490, died about 1530.) | *Charles Towneley, Esq.* |
| 59 | A Portion of a Cartoon - - | Raffaelle, (born 1483, died 1520.) | *Samuel Rogers, Esq.* |

1840



| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 60 | An original design for the painting in the Cappella Sistina - - - | Michael Angelo Buonaroti, (born 1474, died 1563.) | *Samuel Rogers, Esq.* |
| 61 | Portrait of Himself - - - | John Hemlinck, also called Memlinck, (born 1450.) | *Samuel Rogers, Esq.* |
| 62 | Portrait of the father of Sir Thomas More - - - | Holbein, (born 1498, died 1554.) | *Lord Charles Townshend.* |
| 63 | Head of a Female - - - | Solimene | *The Bishop of Ely.* |
| 64 | A Sea-fight - - - - | W. Vandevelde | *The Bishop of Ely.* |
| 65 | Tric trac - - - - | Teniers | *Lord Colborne.* |
| 66 | View on a river by Moonlight - - | Vander Neer | *Lord Colborne.* |
| 67 | Landscape and Cattle - - - | Berghem | *William Wells, Esq.* |
| 68 | Head of a Youth - - - | Giovanni Bellini, (born 1422, died 1512.) | *R. S. Holford, Esq.* |
| 69 | The Virgin and Child - - - | Van Orley (born 1490, died 1560.) | *W. Fuller Maitland, Esq.* |
| 70 | The Coronation of the Virgin, Bruges in the background. | Vander Goes, (born 1405.) | *W. Fuller Maitland, Esq.* |
| 71 | Cherubims - - - - | Dominico Campagnola, (flourished about 1543.) | *R. H. Cheney, Esq.* |
| 72 | Faith - - - - | Giorgio Vasari, (born 1512, died 1576.) | *R. H. Cheney, Esq.* |
| 73 | Cherubims - - - | Dominico Campagnola | *R. H. Cheney, Esq.* |
| 74 | The Dead Christ with the Maries, a drawing from the Crozat Gallery - | Raffaelle | *Samuel Rogers, Esq.* |
| 75 | Salome dancing before Herod - | Fra Giovanni da Fiesole, called Angelico | *Samuel Rogers, Esq.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 76 | The Virgin and Child - - - | Van Eyck (born 1370, died 1441.) | *Samuel Rogers, Esq.* |
| 77 | King Richard II. praying to the Virgin and infant Saviour, attended by his patron Saints, St. John, St. Edmund and Edward Confessor - - | Painted 1377 | *Earl of Pembroke.* |
| 78 | A Knight in golden armour kneeling down, to whom God the Father appears in the air, while the damned are tormented in the abyss - - | John Fouquet de Tours, painter to Louis XI. | *Samuel Rogers, Esq.* |
| 79 | The Marriage Feast, St. Matthew, ch. 22. | Giulio Clovio, (born 1498, died 1578.) | *W. R. Hamilton, Esq.* |
| 80 | The Virgin, Child and St. John, a drawing from the Crozat Gallery - - | Raffaelle | *Samuel Rogers, Esq.* |
| 81 | Cherubims - - - - | Dominico Campagnola | *R. H. Cheney, Esq.* |
| 82 | Hope - - - - - | Vasari | *R. H. Cheney, Esq.* |
| 83 | Cherubims - - - - | Dominico Campagnola | *R. H. Cheney, Esq.* |
| 84 | Portrait of the Doge Christoforo Moro - | Gentile Bellini, (born 1421, died 1501.) | *Edward Cheney, Esq.* |
| 85 | The Virgin and Child - - - | Lucas van Leyden, (born 1494, died 1533.) | *W. Fuller Maitland, Esq.* |
| 86 | The Virgin and Child - - - | Giovanni Bellini | *Sir Thomas Cartwright, G.C.H.* |
| 87 | Peter and John approaching the body of Jesus, a fresco from a chapel in the Church of the Carmelites at Florence | Giotto, (born 1276, died 1336.) | *Samuel Rogers, Esq.* |
| 88 | Portraits of a Man and Woman - | Quintin Matsys, (born 1450, died 1529.) | *Mrs. Whyte.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 89 | Landscape | G. Poussin | *Earl of Yarborough.* |
| 90 | St. Peter | Spagnoletto | *R. H. Cheney, Esq.* |
| 91 | St. Cecilia | Alessandro Veronese | *The Bishop of Ely.* |
| 92 | The Procurator Cappello, &c. | Tintoretto | *Edward Cheney, Esq.* |
| 93 | Landscape | G. Poussin | *Earl of Yarborough.* |
| 94 | The Virgin and Child with Saints, &c. | John Hemlinck, also called Memlinck | *G. E. Harcourt Vernon, Esq.* |
| 95 | A female, a fresco from a chapel in the Church of the Carmelites at Florence | Giotto | *Charles Towneley, Esq.* |
| 96 | Adoration of the Magi | Lucas van Leyden | *Henry Seymour, Esq.* |
| 97 | St. Dominick | | *W. Fuller Maitland, Esq.* |
| 98 | Head of a Man | Holbein | |
| 99 | The Nativity | Lorenzo da Credi | *Marquess of Westminster.* |
| 100 | Portrait of a Lady | Sandro Botticelli, (born 1437, died 1515.) | *Henry Seymour, Esq.* |
| 101 | The Virgin and Child | Zwoll, (1480.) | *Henry Ralph Willett, Esq.* |
| 102 | The Death of the Virgin | Domenico Panetti, (born 1460, died 1530.) | *Beriah Botfield, Esq.* |
| 103 | The Nativity | Timoteo delle Vite, (born 1470, died 1524.) | *Sir John Hanmer, Bart.* |
| 104 | The Virgin and Child | Assisi, (born 1470.) | *Rev. J. Sanford.* |
| 105 | The Holy Family with St. John | Domenico Ghirlandaio, (born 1449, died 1493.) | *Hon. Francis Charteris.* |
| 106 | The Virgin and Infant Saviour attended by Saints and Angels | Piero della Francesca, (born 1398, died 1484.) | *Rev. J. Sanford.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 107 | The Virgin and Child and St. Catharine | Bonvicino il Moretto, (born 1514, died 1564.) | *Mrs. Whyte.* |
| 108 | Pico of Mirandola, born 1463, died 1494 | | *Henry Seymour, Esq.* |
| 109 | The Virgin and Child with St. Francis and St. Sebastian - - - | Carlo Crivelli, (flourished 1450-76.) | *Marquess of Westminster.* |
| 110 | Portraits of Petrarch, Dante and other Italian Poets - - - | Vasari | *H. T. Hope, Esq., M. P.* |
| 111 | The Virgin and Child with St. John, &c. | Verocchio, (born 1432, died 1480.) | *Marquess of Westminster.* |
| 112 | The Madonna - - - - | Daniel di Volterra, (born 1508, died 1566.) | *Rev. J. Sanford.* |

# South Room.

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 113 | The Lago di Nemi - - - | Wilson | *C. A. Bredel, Esq.* |
| 114 | Hogarth painting the Comic Muse - | Hogarth | *Henry Ralph Willett, Esq.* |
| 115 | Hilly Scene - - - - | Ruysdael | *Charles Brind, Esq.* |
| 116 | Portrait of Charles Burney, Doctor of Music - - - - | Sir J. Reynolds | *Archdeacon Burney.* |
| 117 | Portraits of Masters M. and D. Tupper - | A. W. Devis | *Martin F. Tupper, Esq.* |
| 118 | The Infant Shakspeare surrounded by the Passions - - - - | Romney | *Thomas Chamberlayne, Esq.* |
| 119 | Ulysses and Polyphemus - - | Barry | *R. H. Solly, Esq.* |
| 120 | Portrait of Garrick - - - | Sir J. Reynolds | *Archdeacon Burney.* |
| 121 | Portrait of Broughton, the Pugilist - | Hogarth | *Henry Ralph Willett, Esq.* |
| 122 | Coast Scene - - - - | Morland | *J. H. Anderdon, Esq.* |
| 123 | Landscape and Figures - - - | Morland | *J. H. Anderdon, Esq.* |
| 124 | The Holy Family - - - | A. del Sarto | *The Bishop of Winchester.* |
| 125 | Landscape and Figures - - - | Teniers | *Charles Brind, Esq.* |
| 126 | Paris and Helen, from an antique bronze | Howard | *J. Haywood Hawkins, Esq.* |
| 127 | Cupid and Pan, pasticcio - - | Teniers | *Charles Brind, Esq.* |
| 128 | Horses in the snow - - - | Morland | *J. H. Anderdon, Esq.* |
| 129 | Portrait of the Rt. Hon. George Canning | Gainsborough | *Viscount Canning.* |
| 130 | The Virgin and Child - - - | Simon Vouet | *The Bishop of Ely.* |
| 131 | A View in Wales - - - | Wilson | *Sir W. W. Wynn, Bt. M.P.* |
| 132 | Miranda - - - - | Hilton | *R. H. Solly, Esq.* |
| 133 | Landscape - - - - | Gainsborough | *The Bishop of Ely.* |
| 134 | Portrait of Himself - - - | Hoppner | *Rt. Hon. Sir Robert Peel, Bart., M.P.* |
| 135 | The Triumph of Venus - - - | Howard | *Lord Colborne.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 136 | A Lady in a Florentine dress - - | Howard | *Lord Colborne.* |
| 137 | The four Angels loosed from the river Euphrates—*Rev. ch.* 9. *v.* 15. - - | Howard | *The Royal Academy.* |
| 138 | The Hon. Mrs. Graham, Lady of Thomas Graham, Esq., of Balgowan, afterwards General Lord Lynedoch - - | Gainsborough | *Robert Graham, Esq.* |
| 139 | A View in Wales - - - | Wilson | *Sir W. W. Wynn, Bt., M.P.* |
| 140 | Portrait of a Lady - - | Sir J. Reynolds | *The Bishop of Ely.* |
| 141 | Amphitrite - - - - | Smirke | *Thomas Davis, Esq.* |
| 142 | Mulbarton Gravel-pits - - - | Crome | *The Bishop of Ely.* |
| 143 | Portrait of the first Marquess of Bute | Gainsborough | *Lord James Stuart.* |
| 144 | The Holy Family - - - | Carlo Maratti | *The Bishop of Ely.* |
| 145 | Simeon with the Infant Saviour - - | Westall | *Duke of Sutherland, K. G.* |
| 146 | Portrait of Wilson - - - | Raphael Mengs | *Sir W. W. Wynn, Bt., M.P.* |
| 147 | A Pastoral Subject - - - | Opie | *Thomas Chamberlayne, Esq.* |
| 148 | The Temptation of St. Anthony - | Teniers | *Charles Brind, Esq.* |
| 149 | A Portrait - - - - | C. Janssen | |
| 150 | Peasants dancing - - | Watteau | *C. A. Bredel, Esq.* |
| 151 | An Artist in his Study - - - | G. Dow | *Charles Brind, Esq.* |
| 152 | An Alchymist - - - - | Teniers | *Charles Brind, Esq.* |
| 153 | A Wood, Moon-light - - - | Vander Neer | *Charles Brind, Esq.* |
| 154 | Landscape with Horses and Figures - | A. Cuyp | *Robert Clouston, Esq.* |
| 155 | Landscape - - - - | Wynants | *Charles Brind, Esq.* |
| 156 | Sea-piece - - - - | W. Vandevelde | *Robert Clouston, Esq.* |
| 157 | Landscape - - - - | Wynants | *Robert Clouston, Esq.* |
| 158 | Landscape with ruined Castle and Figures | De Loutherbourg | HER MAJESTY. |
| 159 | The Duchess of Cleveland - - | Sir P. Lely | *Lord Charles Townshend.* |
| 160 | Cassandra - - - - | Romney | *Thomas Chamberlayne, Esq.* |
| 161 | An Interior with Figures smoking - | A. Ostade | *Charles Brind, Esq.* |
| 162 | Milking Goats - - - - | Berghem | *Charles Brind, Esq.* |
| 163 | An Overshot Mill - - - | Ruysdael | *Charles Brind, Esq.* |

| No. | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 164 | An Angel - - - - | L. Caracci | *Earl of Yarborough.* |
| 165 | Lady Hamilton - - - - | Romney | *J. H. Anderdon, Esq.* |
| 166 | A Child with flowers - - - | Sir T. Lawrence | *Major Boyce.* |
| 167 | The Campagna, Rome - - - | Wilson | *Rev. Allen Cooper.* |
| 168 | Portrait of Lady Hamilton, the original study for Cassandra - - - | Romney | *Lord Charles Townshend.* |
| 169 | Diana and Calisto - - | Hilton | *Lord Charles Townshend.* |
| 170 | The Woodman - - - - | Barker | *Lord William Paulett.* |
| 171 | A Study - - - - | Romney | *J. H. Anderdon, Esq.* |
| 172 | Portrait of a Child - - - | Romney | *J. H. Anderdon, Esq.* |
| 173 | Cicero at his Villa - - - | Wilson | *Sir W. W. Wynn, Bt., M. P.* |
| 174 | A View of Charing Cross - - | Canaletto | *Duke of Northumberland.* |
| 175 | King John signing Magna Charta - | Mortimer | *Lord Colborne.* |
| 176 | Lady Charlotte Fitzwilliam - - | Sir J. Reynolds | *Earl of Zetland.* |
| 177 | Portrait of Isabella Countess of Sefton - | Gainsborough | *Earl of Sefton.* |
| 178 | Archbishop Moore - - - | Sir T. Lawrence | *Rt. Hon. Sir Robert Peel, Bart., M. P.* |
| 179 | An Italian Landscape - - - | Wilson | *Rev. Allen Cooper.* |
| 180 | Death of Achilles - - - | Howard | *J. Haywood Hawkins, Esq.* |
| 181 | Portrait of Jordaens - - - | Vandyke | *James Stuart, Esq.* |

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1849

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1849

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OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, FRENCH AND ENGLISH MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1849.

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The Numbers on the Pictures commence at the Upper End of the North Room, and in the Middle and South Rooms, on the left hand.

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## North Room.

### THE TOWN COLLECTION

OF

### THE EARL OF YARBOROUGH.

| | | |
|---|---|---|
| 1 | The Infant Saviour - - - - - | Albano. |
| 2 | The Annunciation: painted in 1629, and formerly in the possession of the Confraternity of the Holy Cross at Reggio | Guercino. |
| 3 | Cupid: from the Borghese Palace - - - | Albano. |
| 4 | Il Riposo - - - - - - - | Albano. |
| 5 | The Infant Saviour - - - - - | Carlo Dolci. |
| 6 | The Dead Christ with the Maries - - - | Annibale Carracci. |
| 7 | St. Catherine - - - - - - - | Ventura Salimbeni. |

## THE EARL OF YARBOROUGH'S TOWN COLLECTION.

| | | |
|---|---|---|
| 8 | Landscape, with figures: painted at Rome for Pope Urban VIII. afterwards in the Collection of Louis XVI. when it was engraved by Le Bas, with the title of "La Recompense du Village" - - - - - | Claude. |
| 9 | A Girl with a Letter: from the Royal Collection at Paris - | Greuze. |
| 10 | The Nativity - - - - - - | Parmigiano. |
| 11 | St. Peter - - - - - - - | Murillo. |
| 12 | A Storm off the Coast of Genoa - - - - | Vernet. |
| 13 | Cupid - - - - - - - | Agostino Caracci. |
| 14 | Landscape and figures - - - - - | Gaspar Poussin. |
| 15 | The Daughter of Herodias - - - - | Guido. |
| 16 | The Descent from the Cross: painted about 1550 for a Chapel belonging to the Trinità di Monte at Rome, where it was copied in fresco. It was afterwards given by the Monks of that Convent to Cardinal Grimani - - - | Daniel de Volterra. |
| 17 | Landscape and Ruins, with Gypsies - - - | Teniers. |
| 18 | Scene on the Ice - - - - - - | Cuyp. |
| 19 | A Mountainous Landscape, with Capuchins at devotion - | Teniers. |
| 20 | Landscape and figures - - - - - | Gaspar Poussin. |
| 21 | The Holy Family - - - - - | Nicolo Poussin. |
| 22 | Cleopatra and the Asp - - - - - | Murillo. |
| 23 | Head of Titian - - - - - - | Pietro da Vecchia. |
| 24 | Landscape and figures - - - - - | Salvator Rosa. |
| 25 | The Salutation - - - - - | Salviati. |
| 26 | Actæon surprising Diana at the Bath - - - | Titian. |
| 27 | Edward VI., when an infant - - - - | Holbein. |
| 28 | Mrs. Pelham - - - - - - | Sir J. Reynolds. |
| 29 | Study of Musical Instruments, &c. with a Portrait of Inigo Jones | Vandyke. |
| 30 | John Kemble, as Coriolanus - - - - | Sir T. Lawrence. |

## THE EARL OF YARBOROUGH'S TOWN COLLECTION.

| | | |
|---|---|---|
| 31 | Venus and Cupid | Vander Werf. |
| 32 | The Circumcision: from the Borghese Palace | Garofalo. |
| 33 | Portraits of the Dutch Pensionary De Witt and Family | Vander Helst. |
| 34 | The Punishment of Midas | Du Fresnoy. |
| 35 | The Nativity | Pietro da Vecchia. |
| 36 | A Conversation | Palamedes. |
| 37 | The Martyrdom of St. Stephen | Dominichino. |
| 38 | The Wreck of a Transport Ship: painted for the Father of the Earl of Yarborough. | J. W. M. Turner, R. A. |
| 39 | The Virgin and Child with St. John | Andrea del Sarto. |
| 40 | The Virgin and Child with St. Ann | Leonardo da Vinci. |
| 41 | David with the Head of Goliath | Guido. |
| 42 | The Holy Family | Titian. |
| 43 | The Opening of the Vintage of Mâcon: painted in 1803 and purchased by the Grandfather of the Earl of Yarborough. | J. W. M. Turner, R. A. |
| 44 | The Flight into Egypt | Scarsalino da Ferrara. |
| 45 | A Naval Action | Paton. |
| 46 | Hercules and Hesione | Le Brun. |
| 47 | The Adoration of the Magi | Pietro da Vecchia. |
| 48 | The Rat-catcher | Dietrich. |
| 49 | Landscape | Gaspar Poussin. |
| 50 | A Farrier's Shop | Dietrich. |

## Middle Room.

| | | |
|---|---|---|
| 51 | St. Bruno | Andrea Sacchi. |
| 52 | Head of a Man | Raffaelle. |
| 53 | The Crucifixion | Vandyke. |

## THE EARL OF YARBOROUGH'S TOWN COLLECTION.

| | | |
|---|---|---|
| 54 | "Love in a Village"—Justice Woodcock, *Shuter*—Hawthorn, *Beard*—Hodge, *Dunstall.* | Zoffani. |
| 55 | Dr. Franklin | West. |
| 56 | Landscape, painted in tempera | Gaspar Poussin. |
| 57 | Landscape, with Hagar and the Angel | Claude. |
| 58 | Portrait of a Lady | Cosway. |
| 59 | "The Farmer's Return"—*Garrick, Mrs. Bradshaw, Master Pope, Miss Heath.* | Zoffani |
| 60 | A Sacrifice to Pan | Nicolo Poussin. |
| 61 | St. Peter walking on the Sea | Lanfranco. |
| 62 | Venus and Cupid | Paggi. |
| 63 | A Moonlight | Tempesta. |

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| | Subjects. | Painters. | Proprietors |
|---|---|---|---|
| 64 | Landscape and Figures | N. Poussin | *J. Morrison, Esq.* |
| 65 | The Dead Christ with Mary and Angels | Ag. Carracci | *Lady Garvagh.* |
| 66 | Live Fowls | Hondekoeter | *John Tollemache, Esq. M.P.* |
| 67 | Marriage of St. Catherine | Lud. Carracci | *P. H. Howard, Esq. M.P.* |
| 68 | A Sea-piece | W. Vandevelde | *A. Robarts, Esq.* |
| 69 | St. Catherine | Cesare da Sesto | *Duke of Sutherland, K. G.* |
| 70 | Landscape and Figures | Hackaert and A. Vandevelde | *Marquess of Lansdowne, K.G.* |
| 71 | Landscape | Rembrandt | *S. Jones Loyd, Esq.* |
| 72 | Cattle on the Banks of a River | Cuyp | *Earl of Harrowby.* |
| 73 | St. John the Evangelist | P. Farinati | *Sir George Hayter.* |

1849



| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 74 | St. Catherine - - - - | Luini | *P. H. Howard, Esq. M.P.* |
| 75 | An Interior - - - - | Teniers | *Lord Colborne.* |
| 76 | The Virgin and Child, with St. John and St. George - - - - | Cesare da Sesto | *Sir John Acton, Bart.* |
| 77 | A Lady receiving a Letter - - | Metzu | *H. T. Hope, Esq. M.P.* |
| 78 | A Village Festival - - - | Wowerman | *H. T. Hope, Esq. M.P.* |
| 79 | A Gentleman writing a letter - - | Metzu | *H. T. Hope, Esq. M.P.* |
| 80 | Landscape - - - - | Vander Neer | *S. Jones Loyd, Esq.* |
| 81 | Agnes Dolci - - - - | Carlo Dolci | *C. R. Beauclerk, Esq.* |
| 82 | St. Agnes - - - - | Carlo Dolci | *P. H. Howard, Esq. M.P.* |
| 83 | The Lion and the Mouse - - | Rubens&Snyders | *Lady Frankland Russell.* |
| 84 | A Merry-making - - - | Jan Steen | *H. T. Hope, Esq. M.P.* |
| 85 | An Interior - - - - | De Hooge | *H. T. Hope, Esq. M.P.* |
| 86 | Frost Piece - - - - | I. Ostade | *Marquess of Lansdowne, K.G.* |
| 87 | The Virgin and Child - - - | Sasso Ferrato | *P. H. Howard, Esq.* |
| 88 | Apollo and Marsyas - - - | B. Schidone | *Sir George Hayter.* |
| 89 | Landscape, with Cattle and Figures - | Both | *Marquess of Lansdowne, K.G.* |
| 90 | Landscape - - - - | Claude | *C. Sackville Bale, Esq.* |
| 91 | Kilgaren Castle, South Wales - - | Wilson | *Sir R. W. Vaughan, Bart.* |
| 92 | Brunetta and Phillis, from the Spectator | Stothard | *Duke of Sutherland, K. G.* |
| 93 | Interior of a Church - - - | E. de Witte | *Hon. Edmund Phipps.* |
| 94 | Mercury and Argus - - - | Claude | *C. Sackville Bale, Esq.* |
| 95 | Landscape - - - - | Ruysdael | *C. R. Beauclerk, Esq.* |

1849



# South Room.

| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 96 | The Lion Hunt, a sketch - - | Rubens | *Rt. Hon. Sir Robert Peel, Bart., M. P.* |
| 97 | Playing at Backgammon - - | Eckhout | *Duke of Sutherland, K. G.* |
| 98 | Howard relieving the Prisoners - | Wheatley | *Earl of Harrowby.* |
| 99 | John Henry, son of Sir Henry Moore, Bart., Governor of New York - | Sir J. Reynolds | *Henry L. Long, Esq.* |
| 100 | Children sitting under an umbrella - | Briggs | *Jacob Bell, Esq.* |
| 101 | Susannah Jane, daughter of Sir Henry Moore, Bart., Governor of New York | Sir J. Reynolds | *Henry L. Long, Esq.* |
| 102 | A Group of Portraits: on the left looking at the Statues is Dr. Oliver; next of him with his hat on is Mr. Towneley; the gentleman next to Mr. Towneley in a black coat is a Dr. Verdun; the gentleman sitting in the arm chair is Mr. Chase Price, grandfather to Lady Salisbury; behind Mr. Price in a blue coat with a red collar is Mr. Thomas Holt; the gentleman facing Mr. Holt is Captain Wynn - - - | Cosway | *Charles Towneley, Esq.* |
| 103 | Virgin and Child - - - | Patenier | *C. B. Wall, Esq. M. P.* |
| 104 | The Hookabardar - - - | Sir D. Wilkie | *Jacob Bell, Esq.* |
| 105 | Jeanne D'Albret, Reine de Navarre - | Janet | *Duke of Sutherland, K. G.* |
| 106 | St. John - - - - | Pollajuolo | *C. Sackville Bale, Esq.* |
| 107 | Henri D'Albret, Roi de Navarre - | Janet | *Duke of Sutherland, K. G.* |
| 108 | A Cattle-piece - - - | Cuyp | *J. Haywood Hawkins, Esq.* |
| 109 | The Canterbury Pilgrimage - - | Stothard | *Miss Rogers.* |

| Subjects. | Painters. | Proprietors. |
|---|---|---|
| 110 View in Italy - - - - | Wilson | *Sir R. W. Vaughan, Bart.* |
| 111 View in Italy - - - - | Wilson | *Sir. R. W. Vaughan, Bart.* |
| 112 Christ and St. Peter - - - | Baroccio | *The Lady Garvagh.* |
| 113 The Virgin and Child - - | Carlo Dolci | *The Lady Garvagh.* |
| 114 Portrait of Curran - - - | Sir T. Lawrence | *Rt. Hon. Sir Robert Peel, Bart. M. P.* |
| 115 Snowdon, North Wales - - | Wilson | *Sir R. W. Vaughan, Bart.* |
| 116 "Do you bite your thumb at us, Sir?"—*Romeo and Juliet*, Act. I. Sc. 1. - | Briggs | *Jacob Bell, Esq.* |
| 117 The Sortie of Gibraltar - - | Wright of Derby | *S. Jones Loyd, Esq.* |
| 118 The Rent Day - - - - | Sir D. Wilkie | *The Ladies Phipps.* |
| 119 Mrs. Hartley and Child - - | Sir J. Reynolds | *John Bentley, Esq.* |
| 120 Blind Man's Buff - - - | Sir D. Wilkie | HER MAJESTY. |
| 121 Pembroke Castle, South Wales - - | Wilson | *Sir R. W. Vaughan, Bart.* |
| 122 Othello relating the story of his life | Briggs | *Jacob Bell, Esq.* |
| 123 St. Antonio denouncing - - | L. Carracci | *Sir George Hayter.* |
| 124 The Towneley Gallery - - - | Zoffani | *Charles Towneley, Esq.* |
| 125 The Holy Family - - - | Baroccio | *The Lady Garvagh.* |
| 126 Admiral Keppel - - - | Sir J. Reynolds | *Rt. Hon. Sir Robert Peel, Bart. M. P.* |
| 127 The Adoration of the Magi - - | Rubens | *Marquess of Westminster.* |
| 128 The Genius of Rome appearing to Cæsar on the banks of the Rubicon - | Westall | *Earl of Harrowby.* |
| 129 Portrait of James Calthorpe Esq. - | Sir J. Reynolds | *Lord Calthorpe.* |
| 130 The Proposal - - - - | Opie | *Henry L. Long, Esq.* |
| 131 Landscape - - - - | G. Poussin | *The Lady Garvagh.* |
| 132 Landscape, with a Girl feeding Pigs - | Gainsborough | *J. Tollemache, Esq. M. P.* |
| 133 Portrait of the Painter: from the Ricci Palace - - - | A. del Sarto | *Rev. J. Sanford.* |
| 134 Mrs. John Douglas, subsequently Mrs. Gwynne Browne - - - | Gainsborough | *Hon. Philip S. Pierrepont.* |

| Subjects. | Painters. | Proprietors. |
|---|---|---|
| 135 "*King Edward.* Come hither, Bess, and let me kiss my boy."—*Henry the* VIth. Part III. Act. V. Sc. 7. - - | Northcote | *Ralph Sneyd, Esq.* |
| 136 The Reproof - - - - - | Mazzolino di Ferrara | *Thomas Stokes, Esq.* |
| 137 The Card Players - - | Lucas van Leyden | *Earl of Pembroke.* |
| 138 Virgin and Child, with St. John and St. Jerome. - - - - - | Giovanni Bellini | *Thomas Stokes, Esq.* |
| 139 Coronation of the Virgin ; a fresco - | Gaddi | *C. B. Wall, Esq. M.P.* |
| 140 Portrait of Galileo - - - | Giusto Subtermans | *Rev. J. Sanford.* |
| 141 Portrait of a Lady - - - | Briggs | *Jacob Bell, Esq.* |
| 142 Elijah in the Wilderness - - | W. Allston | *Rt. Hon. H. Labouchere, M.P.* |
| 143 Landscape - - - - | Gainsborough | *J. Tollemache, Esq. M. P.* |
| 144 A Seaport - - - - | Vernet | *C. R. Beauclerk, Esq.* |

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1850

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1855

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This is the thirty-seventh year, that they have been enabled to adorn their walls with some of the finest Works of the Old Masters, and to retain also a selection of them for the study of Artists, at the close of the Exhibition.

Many of the Pictures which have been exhibited, have come from the Country residences of their possessors, where of course only a limited number of persons can have had an opportunity of seeing them.

The Directors feel much indebted to the kindness and liberality of the Proprietors of these fine Works. To no one are their thanks more due than to the Earl of Yarborough who having last year placed at their disposal the whole of his London Collection, has this year lent to them no less than thirty-five Pictures, being a considerable portion of his Collection at Appuldurcombe Park.

1850

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OF

# PICTURES

BY

## ITALIAN, SPANISH, FLEMISH, DUTCH, FRENCH AND ENGLISH MASTERS,

WITH WHICH

THE PROPRIETORS HAVE FAVOURED THE INSTITUTION.

JUNE, 1850.

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The Numbers on the Pictures commence at the Upper End of the North Room, and in the Middle and South Rooms on the left hand.

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## North Room.

| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 1 | Angelica and Medoro | Guercino | *H. T. Hope, Esq., M. P.* |
| 2 | Earl of Essex | Sir A. More | *Earl of Yarborough.* |
| 3 | Children blowing bubbles | Van Tol | *C. A. Bredel, Esq.* |
| 4 | An Interior | A. Ostade | *J. Haywood Hawkins, Esq.* |
| 5 | A Calm, with vessels at anchor | W. Vandevelde | *T. Baring, Esq., M. P.* |
| 6 | A Horse Fair | Wouwerman | *T. Baring, Esq., M. P.* |
| 7 | Moses striking the rock | Murillo | *Earl of Normanton.* |
| 8 | Preparing for the Chase | A. Vandevelde | *T. Baring, Esq., M.P.* |
| 9 | River View with boats | Cuyp | *T. Baring, Esq., M.P.* |
| 10 | Cattle and Figures | Berghem | *J. Haywood Hawkins, Esq* |
| 11 | Portrait of himself | J. Memlinck | *Samuel Rogers, Esq.* |

| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 12 | Queen Mary - - - - | Sir A. More | *Earl of Yarborough.* |
| 13 | The Alchymist - - - - | Jan Steen | *Lord Overstone.* |
| 14 | The Magdalen - - - - | Guido | *Colonel Studd.* |
| 15 | Spanish Peasant Girl - - - | Velasquez | *Earl of Yarborough.* |
| 16 | Landscape with a Waterfall - | Both | *Mrs. Cambridge.* |
| 17 | The Magdalen - - - | Titian | *Earl of Yarborough.* |
| 18 | The Holy Family - - - | Tintoretto | *H. T. Hope, Esq., M.P.* |
| 19 | Rubens and his wife—from the Collection at Hewell belonging to the late Earl of Plymouth - - - - | Rubens and Snyders | *Hon. R. H. Clive, M.P.* |
| 20 | Landscape and Figures - - | Cuyp | *J. J. Martin, Esq.* |
| 21 | The Duchess of Lorraine - - | Rembrandt | *Earl of Yarborough.* |
| 22 | Holy Family with St. Jerome, &c. - | Tintoretto | *H. T. Hope, Esq., M.P.* |
| 23 | Spanish Shepherd - - - | Velasquez | *Earl of Yarborough.* |
| 24 | The Embarkation of William the Third for England - - - | Backhuysen | *H. T. Hope, Esq., M.P.* |
| 25 | The Adoration of the Magi - - | Jean Van Eycke | *Lord Northwick.* |
| 26 | St. John in the Wilderness - - | Guercino | *Charles Peers, Esq.* |
| 27 | The Toilet of Venus - - - | Annibal Carracci | *Earl of Yarborough.* |
| 28 | Landscape - - - - | Rubens | *Samuel Rogers, Esq.* |
| 29 | Infant Saviour and St. John - - | L. da Vinci | *Lord De Mauley.* |
| 30 | The Ship "Sovereign Royal" built at Woolwich in the reign of Charles the First, with portrait of her builder, Sir Phineas Pette - - | Old Vandevelde | *Earl of Yarborough.* |
| 31 | St. John in the Wilderness - - | Annibal Carracci | *Earl of Yarborough.* |
| 32 | Portrait - - - - | Rembrandt | *Samuel Rogers, Esq.* |
| 33 | Berghem and his Dog—from the Orleans' Collection - - - - | Berghem | *Earl of Yarborough.* |
| 34 | Portrait - - - - | Tintoretto | *Samuel Rogers, Esq.* |

1850



| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 35 | Death of Mary of Burgundy - - | Martin Schön | *Sir C. M. Burrell, Bt., M.P.* |
| | Mary (the heiress of Charles the Rash, Duke of Burgundy) who married the Emperor Maximilian is represented on her death-bed. On her right is the Emperor Maximilian, and, above him, their son Charles, afterwards Emperor, the fifth of that name. In the foreground and below the Emperor is the Archbishop of Mayence (a prince of the House of Hapsburgh, as indicated by the coat of Arms quartered with the bearing of the See) in the act of prayer. The other persons represent the physician and other assistant personages. Above the head of the bedstead is figured a representation of our Saviour bearing a small female figure; by which the painter may have intended to pourtray the spirit of the dying person. | | |
| 36 | Old Stone and his Son - - - | Young Stone | *Duke of Northumberland.* |
| 37 | View of Scheveling - - - | Ruysdael | *Earl of Carlisle.* |
| 38 | Charity - - - - - | Carlo Dolce | *Lord Overstone.* |
| 39 | Landscape and Figures - - - | Ruysdael and A. Vandevelde | *H. T. Hope, Esq., M.P.* |
| 40 | Europa - - - - - | Albano | *Rev. John Sanford.* |
| 41 | Nessus and Dejanira - - - | Paduanino | *Earl of Yarborough.* |
| 42 | Our Saviour in the Storm - - | Rembrandt | *H. T. Hope, Esq., M.P.* |
| 43 | Landscape and Figures - - - | Both | *J. J. Martin, Esq.* |
| 44 | The Holy Family - - - | Schidone | *Earl of Yarborough.* |
| 45 | Echo and Narcissus - - - | Albano | *Rev. John Sanford.* |
| 46 | Portrait of a Lady - - - | Vandyke | *Duke of Northumberland.* |
| 47 | Landscape - - - - | De Koninck | *T. Baring, Esq., M.P.* |
| 48 | An Interior - - - - | Metzu | *T. Baring, Esq., M.P.* |
| 49 | A Female with Cupid offering flowers - | V. De Castelli | *Sir Duncan Mac Dougall.* |

# Middle Room.

| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 50 | A Shepherd Boy - - - | Sir J. Reynolds | *L. Sulivan, Esq.* |
| 51 | Trowse Lane, near Norwich - - | Crome | *Mrs. Sherington.* |
| 52 | Portrait of Sir Richard Worsley, Bart. - | Sir J. Reynolds | *Earl of Yarborough.* |
| 53 | The Larder - - - - | Snyders | *Samuel Rogers, Esq.* |
| 54 | L'Allegro: Portrait of Mrs. Hale - | Sir J. Reynolds | *Earl of Harewood.* |
| 55 | Dionysius, the Areopagite, a nobleman of Athens and disciple of St. Paul | Sir J. Reynolds | *John Bentley, Esq.* |
| 56 | Cattle on the bank of a river - - | Gainsborough | *Samuel Rogers, Esq.* |
| 57 | Figures at a repast - - - | Jan Steen | *H. T. Hope, Esq., M.P.* |
| 58 | Portrait of Bartolomeo Bianchini - | Attributed to Raphael | *Lord Northwick.* |
| 59 | Head of a Child - - - | Sir P. Lely | *Sir C. M. Burrell, Bt., M.P.* |
| 60 | Landscape, with Tobit and the Angel - | Salvator Rosa | *J. J. Martin, Esq.* |
| 61 | Dead Game - - - - | Weenix | *H. T. Hope, Esq., M.P.* |
| 62 | A Domestic Scene - - - | Jan Steen | *H. T. Hope, Esq., M.P.* |
| 63 | Philip, Earl of Pembroke, Lord Chamberlain to Charles the First - - | Vandyke | *Earl of Yarborough.* |
| 64 | The Madonna - - - | Sasso Ferrato | *Lord Hobart.* |
| 65 | St. Sebastian - - - - | Dominichino | *Duke of Northumberland.* |
| 66 | Hawking - - - - | W. Mieris | *C. A. Bredel, Esq.* |
| 67 | Cattle in a Storm - - - | Paul Potter | *H. T. Hope, Esq., M.P.* |
| 68 | Exterior of a Cottage - - - | A. Ostade | *H. T. Hope, Esq., M.P.* |
| 69 | Landscape, with horses and figures - | Paul Potter | *H. T. Hope, Esq., M.P.* |
| 70 | A Female Artist - - - | F. Mieris | *C. A. Bredel, Esq.* |
| 71 | A River View - - - - | Cuyp | *Earl of Carlisle.* |
| 72 | Our Saviour on the Mount - - | Morales | *Colonel Studd.* |

| Subjects. | Painters. | Proprietors. |
|---|---|---|
| 73 Charles the First: this Picture was presented to an Ancestor of Sir Richard Worsley by the King - - | Vandyke | *Earl of Yarborough.* |
| 74 Consecration of a Bishop, with Portrait of Paul III., who officiates - - | Tintoretto | *Earl of Yarborough.* |
| 75 Landscape and Figures - - - | Moucheron and Linglebach | *W. Strahan, Esq.* |
| 76 A River View - - - - | Vander Capella | *W. Strahan, Esq.* |
| 77 A Rabbi - - - - - | Rembrandt | *James Gray, Esq.* |
| 78 Earl of Southampton - - - | | *Earl of Yarborough.* |
| 79 Interior of St. Peters - - - | S. von Ehrenberg | *Lord Charles Townshend* |
| 80 A River View - - - - | Vander Neer | *Hon. Edmund Phipps.* |
| 81 The Infant Hercules: Portraits of two brothers - - - - | Sir W. Beechey | *H. L. Long, Esq.* |
| 82 A Merry Making - - - | Jan Steen | *D. Ker, Esq.* |
| 83 Italian Landscape - - - | Wilson | *W. Lambert, Esq.* |
| 84 The Weekly Register - - - | Liverseege | *John Bentley, Esq.* |
| 85 Portrait of a Lady - - - | Sir J. Reynolds | *Sir J. P. Boileau, Bart.* |
| 86 A View of Chelsea - - - | Wilson | *The Ladies Proby.* |
| 87 The Shrimpers - - - - | Collins | *E. R. Tunno, Esq.* |
| 88 The Breakfast - - - - | Sir D. Wilkie | *Duke of Sutherland, K. G.* |
| 89 Portrait of Lady Farnborough - - | Sir J. Reynolds | *Samuel Long, Esq.* |
| 90 Hunting the Deer - - - | Snyders | *Duke of Northumberland.* |
| 91 The Lady Williams - - - | Wissing | *Rev. Heneage Finch.* |
| 92 The Penny Wedding - - - | Sir D. Wilkie | HER MAJESTY. |
| 93 Mrs. Braddyll - - - - | Sir J. Reynolds | *Lord Charles Townshend.* |
| 94 Le Malade malgré lui - - - | Stewart Newton | *E. R. Tunno, Esq.* |
| 95 Hunting the Fox - - - | Snyders | *Duke of Northumberland.* |
| 96 The Countess Spencer - - - | Sir J. Reynolds | *Lord De Mauley.* |
| 97 An Italian Landscape - - | Sir A. Callcott | *E. R. Tunno, Esq.* |
| 98 A Sketch of Lady Hamilton - - | Romney | *Sir C. M. Burrell, Bt., M.P.* |
| 99 Landscape - - - - | Crome | *W. Smith, Esq.* |

# South Room.

| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 100 | Norfolk Landscape - - - | Crome | *Mrs. Sherington.* |
| 101 | St. John watching the infant Saviour asleep: from the Colonna Gallery at Rome - - - - | Guido | *Earl of Yarborough.* |
| 102 | Descent from the Cross: from the Orleans Gallery - - - - | Tintoretto | *Earl of Yarborough.* |
| 103 | Portrait of a Lady - - - | Allan Ramsay | *J. Lee, Esq., L.L.D.* |
| 104 | Our Saviour - - - - | L. da Vinci | *Earl of Yarborough.* |
| 105 | Landscape, with Nymphs and Satyrs - | Zuccarelli | *Earl of Yarborough.* |
| 106 | The Rt. Hon. Sir William Yonge - | Sir J. Reynolds | *Rt. Hon. J. W. Croker.* |
| 107 | Pope Alexander VI. - - - | Titian | *Earl of Yarborough.* |
| 108 | Portrait of Lady Grenville as Hebe - | Madame Le Brun | *The Lady Grenville.* |
| 109 | Gypsy Fortune-teller - - | G. Dow | *Charles Peers, Esq.* |
| 110 | Nessus and Dejanira - - - | P. Lauri | *The Lady Garvagh.* |
| 111 | Subject from "As You Like It" - | Stothard | *William Smith, Esq.* |
| 112 | Moses and the burning bush - - | A. Caracci | *The Lady Garvagh.* |
| 113 | Adrian's Villa - - - - | Wilson | *W. Lambert, Esq.* |
| 114 | Subject from "Love's Labour Lost" - | Stothard | *William Smith, Esq.* |
| 115 | Flowers and Fruit - - - | Van Huysum | *W. Sloane Stanley, Esq.* |
| 116 | A Lady of the Colonna Family, encircled with flowers - - - | C. Netscher and Mario de' Fiori | *P. H. Howard, Esq., M. P.* |
| 117 | The Oysterman - - - | W. Mieris | *James Gray, Esq.* |
| 118 | Virgin and Child - - - | O. Marinari | *Sir Duncan Mac Dougall.* |
| 119 | St. Jerome - - - - | Salvator Rosa | *Earl of Yarborough.* |
| 120 | Adam and Eve driven out of Paradise - | And. Schiavone | *Earl of Yarborough.* |
| 121 | An English Nobleman - - - | Tintoretto | *Duke of Northumberland.* |

| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 122 | Landscape and Figures | Claude | *Earl of Yarborough.* |
| 123 | Christ at Emmaus | Titian | *Earl of Yarborough.* |
| 124 | Portrait of Vandyke | Sir P. Lely | *J. Lee, Esq., L.L.D.* |
| 125 | Portrait of a Cardinal | Tintoretto | *D. Ker, Esq.* |
| 126 | Hobbs of Malmesbury | Vandyke | *Earl of Yarborough.* |
| 127 | Sir Balthazar Gerbier, Sir Charles Cotterell and Dobson | Dobson | *Duke of Northumberland,* |
| 128 | Landscape | Salvator Rosa | *Rev. John Sanford.* |
| 129 | Three Children of the Gaddi family, a Florentine family now extinct | L. da Vinci | *Rev. John Sanford.* |
| 130 | Our Saviour driving the Money-changers out of the Temple; with four Portraits of celebrated Painters | P. Veronese | *Earl of Yarborough.* |
| 131 | Head of a Young Girl | Greuze | *Charles Peers, Esq.* |
| 132 | Portrait of — Sulivan, Esq. | Sir J. Reynolds | *L. Sulivan, Esq.* |
| 133 | A Snow Storm | A. Vander Neer | *James Gray, Esq.* |
| 134 | Queen Mary the Second | Netscher | *Rt. Hon. J. W. Croker.* |
| 135 | A Portrait | Hogarth | *Duke of Sutherland, K.G.* |
| 136 | French Peasants | Le Nain | *Earl of Carlisle.* |
| 137 | Landscape | Ruysdael | *J. Haywood Hawkins, Esq.* |
| 138 | Landscape, with Cattle and Figures | Berghem | *W. Strahan, Esq.* |
| 139 | The Infant Saviour | Murillo | *Lord Robert Grosvenor, M.P.* |
| 140 | Persian Sibyl | B. Gennari | *Earl of Yarborough.* |
| 141 | Cupid | Murillo | *The Lady Garvagh.* |
| 142 | Prometheus | Rubens | *Duke of Manchester.* |
| 143 | A Cornfield | Ruysdael | *T. Baring, Esq., M.P.* |
| 144 | Buildings with Figures | Vander Heyden & A. Vandevelde | *T. Baring, Esq., M.P.* |
| 145 | Landscape and Ruins | Hobbima | *James Gray, Esq.* |
| 146 | Landscape with Cattle and Figures | Berghem | *T. Baring, Esq., M.P.* |
| 147 | Cupid conducting Helen to the Vessel | Correggio | *Rev. John Sanford.* |

1830



| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 148 | Sibyl | Spagnoletto | *Earl of Yarborough.* |
| 149 | Joseph holding the Infant Saviour | Llorente Hernan | *Earl of Yarborough.* |
| 150 | Portrait of a Lady | Opie | *Earl of Falmouth.* |
| 151 | Virgin and Child | P. Perugino | *Beriah Botfield, Esq.* |
| 152 | Landscape and Figures | Wynants and A. Vandevelde | *J. Haywood Hawkins, Esq.* |
| 153 | Landscape and Figures | J. and A. Both | *James Gray, Esq.* |
| 154 | Interior of a Grange | D. Teniers, jun. | *James Gray, Esq.* |
| 155 | Landscape with Figures | Hackaert and Linglebach | *W. Strahan, Esq.* |
| 156 | Three Flemish Musicians | Jordaens | *Earl of Yarborough.* |
| 157 | Cæsar Borgia | Correggio | *H. T. Hope, Esq., M.P.* |
| 158 | Teasing a Cat | Jan Steen | *W. Lambert, Esq.* |
| 159 | Henry VIII: this Portrait was presented by the King to Sir James Worsley, Kt. Governor of the Isle of Wight, after a visit to Appuldurcombe | Holbein | *Earl of Yarborough.* |
| 160 | Our Saviour at the Well | Sebastian Bourdon | *Duke of Sutherland, K.G.* |
| 161 | The Duchess of Bolton | Hogarth | *Frederick Gye, Esq.* |
| 162 | John Graham of Claverhouse, Viscount of Dundee | | *Earl of Leven and Melville.* |

In a Catalogue made about the year 1730 of the Pictures at Melville, Fifeshire, this Picture is entered as the Portrait of Claverhouse, but the Painter is stated to be unknown.

He appears to be represented at about the age of 20, when he was in the French service. In 1672 he is stated to have passed into the service of the States of Holland. His subsequent career in Scotland, his abilities, his ardent and inflexible spirit, his severities and his death, have been brought prominently into notice by Sir Walter Scott.

| | | | |
|---|---|---|---|
| 163 | The Salutation | Manzuoli di San Friano | *H. T. Hope, Esq. M. P.* |
| 164 | William of Nassau | Titian | *Earl of Yarborough.* |

1850



| | Subjects. | Painters. | Proprietors. |
|---|---|---|---|
| 165 | Hon. Mrs. Waldegrave and son, now Lord Radstock - - - | Northcote | *Lord Radstock.* |
| 166 | Landscape with Figures - - | Van Goyen | *W. Strahan, Esq.* |
| 167 | A Portrait - - - - | A. del Sarto | *Lord De Mauley.* |
| 168 | Jason and the dragon - - - | Salvator Rosa | *Lord De Mauley.* |
| 169 | Portrait of Mahommed II. - - | G. Bellini | *Lord Northwick.* |
| 170 | Alexander and Philip, his physician - | West | *Duke of Sutherland, K.G.* |
| 171 | A Nun: from the Borghese Palace - | Titian | *Earl of Yarborough.* |

GEORGE NICOL, *Secretary.*

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